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O.P. Club's Tribute.

The light of George Bernard Shaw was not hidden at the dinner given by the O.P. Club to Mr. Barry Jackson at the Hotel Cecil on Sunday, although he was not there. Mr. Carl Hentschel had written inviting him to attend, and the reply was characteristic: "What! Another dinner!" wrote Mr. Shaw. "Incorrigible man! No!"—the last word in capitals an inch in height. A facsimile of the letter inserted in the menu at the dinner was a happy inspiration.

Lord Dunsany presided, and in proposing the toast of "Our Guest" said that, as a manager, Mr. Jackson had a peculiarity which seemed to be very unusual, inasmuch as he preferred a good play to a mediocre play. (Laughter.) In these times, as in all times, we needed the best that dramatists could give us. One art which we were most in danger of losing was that of the drama; it was the "show" that had tended to capture the stage. What the public wanted now was a play about a girl with a red hat. (Laughter.)

What were needed were plays of humanity and honest workmanship. Mr. Jackson had infused some light into the darkness of the stage, on which the lights were getting a little low.

London Productions.

Mr. Jackson, in reply, indulged in some reminiscences, and referred to a telegram he had received from Sir Frank Benson, whose production of "The Taming of the Shrew" many years ago created a great impression upon him. The Birmingham Repertory Theatre had put in ten years' work before it made its appearance in London in Drinkwater's world-famous play, "Abraham Lincoln." From a very early age he had been anxious to have a theatre of his own, where he could make experiments, and now he was in that not always happy position. In the London theatres there appeared to be so little of the spirit of adventure. The managers seemed afraid to try any new line, and their idea, apparently, was that if they attempted anything fresh, the audiences would be disappointed.

He would like to see in London a comfortable theatre where his friend, Mr. Hentschel, would be able to go up into the "Gods" and be perfectly happy. He would be up against a commercial proposition. He personally would be pleased to sweep away the stalls and bring the pit up to the stage. The pit people really deserved something for the trouble they went to to get into the theatre and for what they suffered when they succeeded. (Laughter.) They formed without a doubt the backbone of the English theatre. (Cheers.)

The mentality of the theatre audience had undergone a remarkable change. There was no interest such as there used to be, in the world of the theatre, and it had been the endeavour of the Birmingham theatre to build up that attitude among the people.

Mr. Jackson outlined what he considered a model week's programme, which, he thought, should comprise "The Romantic Young Lady," Shaw's "Heartbreak House," a Mozart opera, Ibsen's "Master Builder," "Abraham Lincoln," "Cymbeline," Cicely Hamilton's "The Human Factor," and as a bonne bouche for Saturday night "The Immortal Hour."

The Theatre and the Company.

The toast of the Birmingham Theatre Company was proposed by Sir Alfred Robbins, who said that the Birmingham Repertory Theatre would be nothing without the Birmingham Repertory Company, for the theatre was nothing without the company. They might have an excellent play, but unless they had a good cast of actors and actresses all their efforts would be in vain. Only those in close touch with the fruits of that labour would fully appreciate it, but even London playgoers were not forgetful of W. J. Rea, Noel Shammon, Joseph A. Dodd, Cedric Hardwicke, and Miss Gwen Ffrangcon Davies.

Mr. Drinkwater himself was known as a poet and playwright of a very high order. He had written for schools and he had written for scholars, but their concern was that he had written for the stage. He had dared to put the prosaic facts of public life, political agitation, and personal ambition before them in a form that breathed and burned and stimulated to the highest. For his achievements in association with the Birmingham Repertory Theatre they honoured him much for his accomplishments, as a dramatist they honoured him more, and in both

(Continued at foot of col. 4.)

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"YOICKS!"

Second Edition at the Kingsway.

Although it is called a second edition of "Yoicks," practically a new revue was presented by Mr. Donald Calthrop at the Kingsway last week, for only very few items in the original show remain. Mr. Aubrey Ensor's amusing sketch, "The Erring Wife"; Mr. J. Hastings Turner's capital little forecast of the future, "Love's Young Dream"; the "Love, Honour and Oh Baby" scena, and Mr. H. C. G. Stevens' charming little number, "I Knew Something," are wisely retained. The clever skit on "Our Betters" is missed, however, although the scene-shifters' interlude is still in the programme. The latter has been re-written, and the audience laughed to the echo to hear Mr. Donald Calthrop and Mr. Mark Lester (who has returned to "Yoicks") disguised as "Skinny" and "Crummy," discussing their own performances. This is one of the best things in the revue.

The principal newcomer to "Yoicks" is that fine actress, Miss Laura Cowie, who realises to the full the possibilities for burlesque in the part of the girl in "The Erring Wife," and is also most amusing as the matter-of-fact Scotch hostess in the sketch "The Life and Soul of the Party." Her best opportunity, however, is in an arresting playlet entitled "The Terror," in which she appears as Lucrezia Borgia just prior to that notorious lady's marriage to the ill-fated Duca di Bisceglie. It is designed to exhibit the various sides to the character of the most infamous woman in history. Miss Cowie, who looked magnificent in the part, cleverly co-operated with the author in presenting the political schemer, who, aware of her beauty and power, would love and kill with impunity. The immediate victim is Castracane, her lover and confessor, and there is a wonderful moment at the end, as he is dying, when Lucrezia is terrified by his fortitude and faith. Mainly owing to Miss Cowie's and Mr. Calthrop's acting, "The Terror" held the audience rapt with attention.

Mr. Mark Lester puts in some very amusing work, and his characterisation throughout the revue is first-rate. His 'Erb, with a superb 'Enery in Mr. Calthrop, in "We Take Off Our Hats," the doting father in "When the Great Big World Stops Turning," and the ripe old toper in "The Life and Soul of the Party," are a series of finely differentiated character studies. Mr. Donald Calthrop is equally effective, and his political and scientific speeches—inconsequence at its funniest—are extremely amusing. Miss Marjorie Gordon makes a number of delightful appearances, noticeably in "Memory Lane" and "I Knew Something" (with Mr. Richard Dolman) and the girl in "Love's Young Dream." Miss Renee Mayer vivaciously leads the well-costumed chorus in "Step Henrietta," a bright number by Joseph Niger and Bud de Sylva, and the very successful "Home, Sweet Home Blues"; there are a couple of charming little dances from Miss Peggy Beaty, and most entertaining support continues to come from such clever artists as Miss Edna Bellonini, Mr. Louis Goodrich, Miss Ruth Maitland, Mr. Douglas Phillips and Miss Cyllene Moxon.

(Continued from Col. 2).

capacities they gave him hearty greetings.

Theatrical Memories.

Mr. John Drinkwater, in reply, said there was nothing more transient or fleeting than theatrical production, nothing briefer than theatrical memories. He had been an active member of the Birmingham Repertory Company, but he dared say that if he were to present himself at the stage door of the Repertory Theatre he would be challenged by the doorkeeper. (Laughter.) The secret of Mr. Barry Jackson's success was that he was never in any sense an outside capitalist of the theatre, but came down and did a hard day's work. He had, moreover, established a theatre and a company every individual member of which had been inspired with the sense of the real and imagined dignity of his work, because he knew that the drama was one of the proudest traditions of the English race. Mr. Jackson had produced in Birmingham something like 200 plays, all of which might be said to be in the region of masterpieces of the English drama.

The chairman was toasted by Sir Herbert E. Morgan.

Among those present, in addition to the names mentioned, were Lady Dunsany, Lady Robbins, the Right Hon. T. P. O'Connor, M.P., Mr. J. T. Grein, Mr. Carl Hentschel, and Mr. J. Evans (hon. sec.).

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FANNAN.—On Nov. 29, 1924, at Belgrave Nursing Home, 5, Belgrave-terrace, Stockwell, London, to Mr. and Mrs. Peter Fannan, junr. (née Norah O'Gorman), a lovely daughter. Mother and child doing fine. Australian papers please copy.

DEATHS.

PAUNCEFORT, CLAIRE.—On Sunday, Nov. 23, after a brief illness at Worthing.

RAE.—On Sunday, Nov. 23, 1924, at her home, 4, Ordnance-road, St. John's Wood, Rita Rae (Mrs. William Mathews). Deeply mourned by her husband and son.

SHAND.—In loving memory of Ernest Shand, who passed beyond Nov. 28, after long illness, leaving his sons, Jack and Kenneth, his daughters Phyllis and Eileen, and his wife Louie. Rest, dear one

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Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED, First-class Attractions.

Dec. 29.
for suitable attraction.

Now Booking 1925.

Vacant, Jan. 5, 12, Feb. 9, and onwards, with exceptions.

A. DOUGLASS,
Winter Gardens, New Brighton.

EDEN THEATRE, LTD.,
Bishop Auckland.

WANTED, Pantomime or Musical Play, for week of Dec. 29, to follow "Sinbad" (produced by A. G. Hart, who previously played a non-holiday week and "sixth-in" to £630 (net).. Harry Russel registered £1,050 (net), nine "shows" (New Year week).
Also Attractions for weeks of: Jan. 12, March 30, April 20, 27, May 4, 11, 18, all June, and various onwards.

Will Managers having "synchronising voids" favour with enquiries?

Last week, "The Belle of New York." (Money refused four nights during week. Refer Bannister Howard, Esq.).
Au revoir, my friends—the "Belles" and the "Beaux." May we meet again ere long.
This, "The Quaker Girl" (Messrs. Roberts and O'Shea).
To follow: "The Times" (Frank E. Franks), "Sinbad," "Sunshine Sally," "Kissing Time," "Babes in the Wood" (Ventom Swift), Fred Karno's Follies, Local Y.M.C.A. Operatic Society in "Dorothy," "Cinderella" (Frank E. Franks), "Madame Pompadour," Mrs. Patrick Campbell, "Nothing But the Truth," "Toni," "Betty," "Whirled Into Happiness" (return), "Katinka," "Dole Stopped" (Frank E. Franks), "Radiana," "Charley's Aunt," "Mr. Tower of London," "Eliza Comes to Stay," Basil Gill, Edward Dunstan (third visit).

Several other "Star" Attractions in active negotiation.

ARTHUR JEFFERSON, General Manager. 'Phone, 144.

OPERA HOUSE, KIDDERMINSTER.
Great reception last week of the Lure Company. Many thanks to George Owen and Landon Littler for a charming week, Kidderminster verdict. The best show ever seen here.
WANTED Known, few Spring and Autumn Dates still open. Bookings include: "Toni," "Going Up," "Way of an Eagle," "Maid of the Mountains," "Romance," "The Rainbow," "Madame Pompadour," "It Pays to Advertise," "Tons of Money," &c., &c.
All communications FRED DRY, as above.

GLOBE THEATRE, CONSETT.
Monday next unexpectedly vacant.

WANTED, Monday next.
First-class attraction.

LLOYD CLARANCE.

COLISEUM, ILKESTON.
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COLISEUM, ILKESTON.
COLISEUM, ILKESTON.

WANTED, First-class Once-nightly Attractions,
Monday Next,
through obliging Manager.

Also Dec. 15 (?) and 26, for First-class Pantomime or Musical Comedy.
(8 nights and matinées.)

Full particlars with day bill.

HARRY REEVES.

Wire or 'Phone (184).

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Vacant, Dec. 8.

"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Booked at all the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

No. 1 Company, including Wilfred Shine.

WANTED, Spring Dates (first vacancy Feb. 16).

London production,
Regent Theatre, Dec. 8.

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Big Theatres that can take money for the gorgeous Pantomime, "CINDERELLA," in ten scenas. Play once or twice nightly. Star cast and full London chorus. Illuminated coach and ponies. Vacant Jan. 26, 1925, and on. Offers, T. C. PLACE, Bus. Manager for W. and P. Productions, 83, Queen-street, Ramsgate.

THEATRES WANTED.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

Company includes
CHRISTINE SILVER
as
Fifi Morgan.

WANTED, Bookings for Dec. 22, 29, Jan. 5, 12, 19, 26, &c.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."

WANTED, Dec. 22, 29, Jan. 5, 12, 19, &c.

MRS. BRANDON THOMAS'S COMPANY,
"CHARLEY'S AUNT."

WANTED, Jan. 26, Feb. 16, 23, March 2, 9, April 6, 27.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."

WANTED, Jan. 19, 26, Feb. 2, 9, 16, April 6, 27.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

TOM WALLS & LESLIE HENSON, LTD.

WANTED, Wanted,
February 16,
between Glasgow and Cardiff,
First-class Theatre
for
A NEW MUSICAL COMEDY,
with actual London Cast and Production.

Prior to presentation in the West-End at Easter.

February 16. February 15.

"TONS OF MONEY," Principal Company.
Vacant February 16 and May 18.
Vacant February 16 and May 18.

Communicate,
R. HIGHLEY, Aldwych Theatre, W.C.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."

Either or both plays, once or twice nightly.

WANTED,

Dec. 15,

on, with exceptions.

MADGE HOPE.
Theatre Royal, Whitehaven.

CHALMERS MACKEY.

"THE WEARIN' O' THE GREEN."

Mirth and Melody.
Funnier than a Pantomime.
WANTED, Dec. 22 and 29, Jan. 5 and 12.
Hundreds turned away nightly at the Prince's T., Glasgow.
Refer Harry McKelvie, Esq.
CHALMERS MACKEY,
Pal., Aberdeen. Next, O.H., Dunfermline.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE" (Blue Co.).

WANTED, Dec. 22, Jan. 5, 19, Feb. April 13.

"BLUEBEARD'S EIGHTH WIFE" (Red Co.).

Dec. 29, Jan. 12, Feb. 23, March 9 (?), 30.

LIONEL BUTE.
38, Bury-street, St. James's, London, S.W.1.
'Phone: Regent 5534.

WANTED, Monday Next, also 15, 22.
"ROSETTE" REVUE.
The Big Comedy Show. Full London Co. and chorus. Headed by Billy Merrick, Comedian Extraordinary. Printing ready. Any distance. Refer, then wire, MERRICK, New Theatre, Tonbridge.

"THE BEGGAR'S OPERA."

WANTED, Dec. 29, Jan. 19, Feb. 2, 9, March 2 (?), 9, 16.

All communications,

F. H. FOWLER,
Coniston, Cambridge-road,
Teddington, Middlesex.

WANTED, Dec. 8, 15, 22, for the Atlas Vaudevillian; a full company of real variety. Wire, ATLAS, Hip., Langley Moor, Durham.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Cabaret, of about Seven (7) Performers, for one night, with possible further bookings. Write, stating lowest terms and where presented. WALTER STEVENS, Kew Pavilion, Kew Green, Surrey.

WANTED, Baritones for Quartette work; open Monday, rehearse immediately. RISING SUN, Princes-rd., Kennington Cross.

WANTED, Ladies, train for Pantomime and Cabaret engagements. Apply now, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

WANTED, open at once, young gent. for responsible parts; also lady. MOSS INSTITUTE, Frosterley, Co. Durham.

WANTED, ladies and gentlemen, with good strong voices, for provincial tour. Audition required. Letters only, enclosing stamp, photo, experience, salary expected, Box 520, "The Era."

WANTED, OPERA CHORUS.
Male and female high Sopranos, Contraltos, Tenors, Bass. Call Friday, 11 a.m. SAVOY DIRECTION, 9, St. Martin's-court, W.C.

WANTED, Small Girls, over 14, if possible; also Juvenile Troupes; first-class tour. Call, 3, Bedford-street, Strand, to-day, 6-8, or Thursday, 5-7. Also 2 clever children, speak lines.

WANTED, AT ONCE, GOOD ALL-ROUND DANCERS; ENGLAND AND ABROAD. THE MADAME RUSSELL SCHOOL OF DANCING, SUITE 11, 15, STRAND, W.C.2.

WANTED, smart Chorus Ladies; also troupe Dancers. Ages, height, photo., lowest, MANAGER, 83, Queen-street, Ramsgate.

ARTISTS WANTED.

IDA LILLE.
WANTED, smart all-round Dancers Season, London, and Tours.
Also Refined Pupils to Train.
Paris, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, First-class Chorus Ladies tall, about 5ft. 6in., also Experienced Dancers, for Tour; excellent appearance essential; West-End management. Write L. C., Box 569, "The Era."

STAFF VACANCIES.

WANTED,
Six Experienced Property Masters,
for Big Touring Revue Productions,
to Open
Immediately.

Write,
with fullest particulars,
to
Box 567, "The Era."

ARTISTS' WANTS.

WANTED Known, CONSTANCE CRABTREE, Soprano, available for Concerts, Masonics, At Homes, &c. "Boseworth," St. Barnabas-road, Sutton, Surrey.

WANTED Known,
New.
Entirely New.
Ready and Vacant.

The
RIGOLETTO FOUR.

A Pretty Combination
of
Vivacious Foxtrotters
and
Eccentric Ballarinas.
Magnificent Costumes and Pleasant Voices.
REVUE, SINGLE ACT, OR CABARET. Can be seen working in Manchester if required.
Apply, 82, Dorset-street, Hulme, Manchester.

STAFF WANTS.

WANTED Known, Manager, late Robert Arthur Theatres and first-class tours, open for panto. season or tour or good advance work; American experience. Box 546, "The Era."

WANTED, immed., by Carpenter-Scenic, Props, &c.; res. pref.; age 37. 20 years' ex. res. tour; make, paint anything. W. MALVILL, 84 Hut, Aerodrome, Minworth, Birmingham.

WANTED, as Baggage or Props., Parts, big or small; not afraid of work; age 22; abstainer; smart appearance; can drive car. A. DANIELS, c/o 30, Charles-street, Burton-on-Trent.

WANTED, Cinema or M.H.; real live utility man, exp. advertiser and worker; English and Continental exp.; age 39; smart app. HY. CLARKE, Queens-st., Chasetown, Walsall.

PANTOMIME ARTISTS WANTED.

VENTOM SWIFT'S PANTOMIMES.
WANTED, first-class Principal Girl, Fairy, Third Boy, Pair Comedians, Comedian, first-class Chorus Girls, and a first-class Troupe of Dancers.
Miss Shannon send address.
Call, SAM LEE'S AGENCY, Wed., between 1 and 3 o'clock, or write, VENTOM SWIFT, 60, Wellington-street, Oldham.

PANTOMIME ARTISTS' WANTS.

WANTED, Panto.,
"DAINTY DOROTHY DENNY,"
Principal Girl (Contralto),
Playing Vittoria, "Maid of the Mountains."
This, Norwich. Next, Ipswich.

WANTED, Panto. or Revue by FRANK HUGHES, Vers. Bar., Part and Spec. Banjulele; single or joint; wife chorus. 13, Mount Preston, Leeds.

MUSIC HALL ARTISTS WANTED.

WANTED, Artists for first-class concert, Wednesday, Jan. 7, 1925; evening. Particulars to SECRETARY, Police Band, Southampton.

MUSIC HALL ARTISTS' WANTS.

WANTED Known. I can open at once with these three big acts: smart Vent. Act, sensational Speciality Act, Illusion and Magical Act. Offers to GODFREY, 5, Kelvin-rd., Highbury, London.

WANTED Known, J. P. LING, Versatile Comedian, vacant Dec. 8, on, for Panto., Variety, or Revue. Always a winner. Offers to 60, Springcroft-avenue, East Finchley, London, N.2.

WANTED, Dec. 8, 15, and 22, by ATLAS-VULCANA GIRLS, World's Greatest Athletic and Posing Act. Wire, VULCANA, Hip., Langley Moor, Durham.

WANTED, Monday, by TWO DANIELS, smart versatile Negroes. B106, Sherbourne-road, Birmingham.

WANTED, Monday next, by THREE LAGOONS (two ladies, one gent.), in character songs and novelty dances. Workman's Hall, Bedwas, S. Wales.

CIRCUS ARTISTS WANTED.

WANTED, Circus Acts, all kinds, for Christmas and New Year week; nothing too big. Will Captain Pearmain write? JOHN BOSTOCK, c/o Peacock Hotel, near Victoria Station, Nottingham.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only Real Cossack Riding Act in existence.

98, Hackford-rd., Brixton, London, S.W.9.

WANTED, Monday next, onwards, Circuses, Halls, Concerts, Panto. GEORGE ZELVAR, Juggling Clown. Address, 65, Summerhill-st., Parade, Birmingham.

WANTED Known, ROLLO, up in the air; a real sensation. HENGLER'S CIRCUS (Season), Glasgow. London to follow.

MUSICIANS WANTED.

WANTED, first-class Violinist-Mus. Dir., for good class provincial cinema; must have large library (Piano, 'Cello, and Organ), and be experienced in fitting pictures; twice nightly and two matinées. Terms and all particulars, Box 574, "The Era."

VENTOM SWIFT'S PANTOMIMES.
WANTED, two first-class Conductors. Age, photo, full parts., coms., VENTOM SWIFT, 60, Wellington-street, Oldham; or call, 48, Rupert-street, London, W. (Sam Lee's), Wed. afternoon, between 1 and 3.

WANTED, Leader Violinist, and other Musicians, for Pictures; state qualifications and salary required. ELECTRIC THEATRE, Clacton-on-Sea.

MUSICIANS WANTED.

WANTED, Leader-Violin; must be thoroughly experienced in all lines. Terms and refs. in first letter to MANAGER, Theatre Royal, Peterborough.

WANTED, Leader, first-class Violinist, at once, for cinema in Wales. Write full particulars and salary required to MANAGER, Box 525, "The Era."

WANTED, for Cinema, Leader-Violinist and Repet. for Relief Quartette; 3½ hours daily; no Sundays; must be fully experienced and have good tone or useless; open Monday next. Age, terms, and names of references in first letter, to MUSICAL DIRECTOR, The Electra Palace, Queen-street, Oxford.

WANTED, good reliable Leader-Violinist, also Pianist. Lowest terms and refs. in first letter to MANAGER, Theatre Royal, Peterborough.

WANTED, first-class Leader and Soloist; thoroughly experienced fitting; library. Wire terms to VIOLINIST, 74, Union-street, Ryde.

WANTED, to open at once, for Dance Band, first-class Violinist (Leader); one who doubles C. Melody Sax. preferred; must be young and of good appearance; permanent job for competent man. Apply, LONDON SYNCOPATED ORCHESTRA, Llanfairfechan, North Wales.

WANTED, good Leader (not M.D.), cinema, London. Terms, &c., Box 568, "The Era."

WANTED, to open as soon as possible, competent Leader-Violinist; one able to take charge of band of 14 when required; must be first-class Violinist, fully experienced in good-class concert programmes. Full particulars, giving reference, age, and salary expected in first letter. Only good people need apply to GARFORTH MORTIMER, Director of Music, Park Hall Cinema, Cardiff.

WANTED, first-class Ladies' Dance Band for Christmas engagement. Apply, Box 577, "The Era."

WANTED, first-class Leader, Symphony; experience essential. Apply, JOSEPH MUSCANT, Musical Director, Theatre Royal, Manchester.

WANTED, first-class Dance Leader (Violin), also Saxophone for provinces; exceptional talent essential. Fullest particulars of record, age, and salary required, to Box 580, "The Era."

WANTED, capable Violinists.
Apply, DIRECTOR OF MUSIC, Royal Marines, Deal.

WANTED, good "Speciality" Showman Violinist

or Violiniste

for a ten minutes' speciality in a revue, booked for twelve months.

Good appearance and able to move well.

Or a good Saxophonist (either sex), with similar qualifications.

Appearance and personality essential.

Apply in writing,

with full particulars and photograph,

to Box 543, "The Era."

WANTED, good live Violinist or Vocalist for first-class pitching; young preferred. Box 530, "The Era."

WANTED, Monday, Violin, accompany Pianist; evenings and 1 mat.; salary £2 10s. PALACE, Harwich.

WANTED, Beginners, learning Violin, Piano, or any other instrument, to call at the LONDON ORCHESTRAL AGENCY, 145, Wardour-st., W.C.1.

WANTED, thoroughly experienced Violinist, lady or gent., for Trio; permanent and comfortable position; six evenings and two matinées. State terms, experience, to MANAGER, Palace, Walton-on-Thames.

WANTED, First-class Repetiteur (Gent.), for Queen's Cinema, Bayswater; good reader and tone essential; 6 days; audition 11 o'clock, Wednesday.

WANTED, efficient Repetiteur. Apply for audition at BLUE HALL, Putney, Friday, midday.

PALACE THEATRE, HALIFAX, YORKS.
WANTED, Viola; first-class varieties; M.U. only; open Monday next. Age and refs., W. DAVIDSON, M.D.

WANTED, lady 'Celliste, about 20; good appearance; exp. café; £2; meals; permanency; near London. Box 544, "The Era."

WANTED, lady 'Celliste, powerful tone (no duds); audition 11 a.m. Friday. 28, Finchley-rd., Kennington, S.E.17.

WANTED, 'Cellist, commence Monday; Cinema, London; six days; experience essential; terms £4. Apply, by letter, immediately, ERIC GOMEZ, 3, Grand-avenue, Muswell Hill, N.10.

WANTED, Experienced 'Cellist, for Small Lancashire Cinema; one house nightly; M.U. rate; open immediately. Refs., &c., to "PIANIST," 174, Haslingden Old-road, Rawtenstall, Manchester.

WANTED, 'Cellist, to open Monday, Dec. 8, twice nightly. Terms, &c., to DARIUS, Musical Director, Avenue Theatre, Sunderland.

WANTED, immediately, 'Cellist, for Relief Band; six days; permanency if suitable. State lowest terms, MUSICAL DIRECTOR, Picturedrome, Worthing.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, to open Mon., Dec. 15, exper. 'Cellist, gent.; pic. and var. Refs. and terms for twice nightly and 2 matinées to MUSICAL DIRECTOR.

WANTED, 'Cellist, lady or gent., for hotel trio. Call Wed. or Thurs. after 2.30 or write, MUS. DIR., 13, Cheriton-square, Balham, S.W.17.

WANTED, Good 'Cellist, double B Flat Trumpet (a first-class trumpet provided); hotel engagement, South Coast. State terms, age, experience, and reference. Box 563, "The Era."

WANTED, 'Cellist (Lady or Gentleman), for Hotel Engagement, South; must be young, well dressed, experienced in Tavan, Alder, &c. State salary, age, and when at liberty. Box 564, "The Era."

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to commence Dec. 15, first-class 'Cellist (male); thoroughly experienced in pictures and variety; good, strong tone; used to Tavan, &c.; twice nightly; Saturday matinée. State age, references, lowest salary. MANAGER.

WANTED, 'Cellist,
HER MAJESTY'S THEATRE, WALSALL.
Applicants must be used to once and twice nightly musical attractions. Apply, W. J. ANDREWS, Her Majesty's Theatre, Walsall.

HIPPODROME, BIRKENHEAD.
WANTED, Oboe, experienced in Opera, Revue, &c.; M.U. terms £3 7s. J. WHITELOCK, Argyle Theatre, Birkenhead.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY
Woodfield-road, Paddington, W.9.
'Bus 2, 31, 46, or three minutes from Westbourne Park Station.
'Phone, Maida Vale 2515.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.).

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists provided at shortest notice.
WANTED KNOWN. Owing to our excellent coaching 11 members of our Classes obtained good permanencies during the latter part of October, some in open competition.
We are now forming Trios and Quartettes for café, hotel, and cinema engagements. Vacancies to be filled in a new café now reaching completion.
New members wishing to join such combines can REHEARSE FREE in the afternoons at our Rehearsal Hall. Free use of Library included.
WANTED, Lady Instrumentalists to register immediately for Hotel and Restaurant engagements.
All communications to W. E. BOYCOTT.

WANTED, lady Saxophone and Banjoiste by Pianiste organising jazz band. Apply, GANE, 49, Blomfield-rd., W.9.

WANTED, first-class B Flat Tenor and E Flat Alto Saxophonist, also Trumpet, with Wow-wow mute and effects, for occasional nights; seaside, town, and London. State fee, minus expenses.

Apply, Box 541, "The Era."

WANTED, alto Sax. (Sats., Suns., and Mondays), and gigs.; also Banjo. Write, L., 75, Waterloo-road, E.10.

WANTED Saxophone (semi-pro.) for Dance work. Apply, Wed., 2 o'c., GIBBON, A. Room, 77, New Oxford-st.

WANTED, good Cornet (or Trumpet) for well-established jazz band (pitching); equal shares. Letters only, "JAZZ," 66, Adeney-rd., Hammersmith, W.6.

WANTED, 1st Cornet, experienced first-class varieties; M.U. terms £3 7s. J. WHITELOCK, Argyle Theatre, Birkenhead.

WANTED, experienced Cornet, to open Monday, Nov. 8. Apply, MANAGER, Hippodrome, Altrincham, Cheshire.

WANTED, Orchestral-Organist; must be capable of playing a Trayser 2-manual organ. State lowest terms for afternoons and evening to GAIETY PICTURE HOUSE, Wellingboro'-rd., Northampton.

WANTED, good Jazz Pianist, lady or gentleman; a violinist, able to lead; also a Saxophonist; all must be used to dance music; non-professional. W. F. HURNDALL, King's Hall, London-road, S.E.1. 'Phone, 1022 Brixton.

THEATRE ROYAL, HUDDERSFIELD.
WANTED, first-class Orchestral Pianist; must be excellent performer and used to playing under baton. Full partics., age, and terms to FRANK GOMEZ, Musical Director.

WANTED, smart Dance Pianist, with rhythm, for evening, Dec. 31, 35s. Audition. Box 528, "The Era."

WANTED, Pianist, Violinist, and 'Cellist; good musicians only; singly or joint; ladies or gents.; Leader must have extensive library and intelligently fit to pictures; 6 evenings of 4½ hrs.; 1 (occasionally 2) matinées; com. Dec. 15. Terms and every particular first letter, MANAGER, Electroscope, High Wycombe.

WANTED, Orchestral Pianist for cinema; extemporise; one able to sing preferred; six hours daily. Send full particulars, lowest terms, photo; permanency. Apply, Box 523, "The Era."

WANTED, experienced and really expert Pianist, also Violinist; able to play for either pictures or variety; twice nightly and 1 matinée (no Sunday work); open Dec. 8 or 15. Terms, experience, refs., to MANAGER, Alhambra Picture House, Penrith, Cumberland.

WANTED, really good Pianist (lady or gent.); used to pictures; to open Dec. 15; evenings only. State lowest. PALACE, Alton, Hants.

WANTED, immediately, Orchestral-Pianist; Sundays only; permanent. Apply by letter only, LEV, Blue Hall, Edgware-road, W.

WANTED, Pianist, for Cabaret Players' Concert Party Pantomime; rehearse at once. Age, full particulars. Address, STANIFORTH TOWN HALL, Knottingley, Yorks.

WANTED, first-class Orchestral-Pianist; must be thoroughly experienced in cinema work; good salary. Apply, by letter, to A. WARSHOVSKY, 31, Rochester-road, Camden-rd., N.W.1.

PIER PAVILION, CLEETHORPES.
WANTED, Banjoist, double either Saxophone or Trumpet; good showman; open Monday, Dec. 15. Lowest terms for about 23 hours weekly. Refs., first letter. J. McCALL, Mns. Dir.

WANTED, first-class Banjoist for special winter season cruise, commencing early in January; preferably one who doubles. Status of musician on board, cabin or second class passenger; no uniform worn. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, first-class Jazz Drummer; young, smart; Dec. 24-29 inclusive. Refs. and terms to GEORGE, Rutland-terrace, Stamford.

WANTED, good Drummer, with Tymps. Apply, with lowest terms for six evenings, to Box 560, "The Era."

MUSICIANS WANTED.

ALL INSTRUMENTALISTS.

A STEP TAKEN IN THE RIGHT DIRECTION TO SATISFY YOUR AMBITION.

THE BUSY TIME IS CLOSE UPON US. START NOW! DO NOT LOSE TIME.

WANTED Known,

TO OBTAIN AN ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO OBTAIN THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF
THE PRACTICAL INSTRUCTORS
AT THE CINEMA BUREAU,
18, CECIL-COURT,
W.C.2,

WHO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT, AS THEY ARE
THE OLD-ESTABLISHED RECOGNISED BUREAU IN THE CINEMA TRADE.

WE ARE SENDING OUT EXPERIENCED ORCHESTRAS, QUARTETTES, AND INDIVIDUAL MUSICIANS EVERY DAY.

Good Deputies always on hand.

CINEMA BUREAU,
Orchestral Department,
18, CECIL-COURT, W.C.
'Phone, Gerrard 1414. Reg. L.C.C.

WANTED, Drummer, to open Dec. 8 or 15, used to high-class variety and revue; must be sober. State what outfit, age, refs., terms M.U. Apply, RAYWORTH, Pavilion, Ayr.

WANTED, experienced Drummer, Cinema, East London; 6 evenings; tymps. provided. Letters only.
Lowest terms, NORMAN BOTLEY, 665, Commercial-road, E.14.

WANTED, Jazz Drummer for hotel quartette. Call Wed. or Thurs. after 2.30, or write, MUS. DIR., 13, Cheriton-square, Balham, S.W.17.

WANTED, Drummer, full outfit and effects; evenings, no Sundays. Apply, immediately, PREMIER CINEMA, Harringay, N.8.

WANTED, Musicians at first-class Variety Halls.
LEEDS EMPIRE: DRUMMER.
HULL PALACE: 'CELLIST.
STRATFORD EMPIRE, E.: 'CELLIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER, at the above-mentioned Hall.

WANTED, Lady Trio, from Dec. 23 to Jan. 1, for first-class hotel on Cornish Riviera; hotel accommodation provided; dance and light opera music. Apply, quoting terms, "S.," Smith's Bookshop, Penzance.

WANTED, experienced lady Trio (Piano, Violin, and 'Cello), for country cinema (Surrey); with own library; evenings and two matinées weekly. Apply, stating salaries required, to MANAGER, Cinema, Haslemere.

WANTED, Repetiteur, 'Cellist, Bass; young, thoroughly experienced, smart; for long, special liner Engt., end Dec.; good conditions. Full particulars to M. D., 33, Moreton-place, Belgravia, S.W.1.

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MUST HAVE CINEMA EXP.
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S. J. TAYLOR, Town Clerk.
Town Hall,
Bexhill.
November 29, 1924.

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MUSICIANS' WANTS.

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THE ERA

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WANTED, by Trombone, London dance engagements; open Christmas holidays. 'Phone, Riverside 2886. DALEY, 48, Dover House-road, Putney.

WANTED, by first-class Trombone, engt., any bus.; ex. ref.; smart and fully exp. man. D. LORD, Opera House, Perth.

WANTED, by experienced Trombone, engagement. HIBBS, 234, Knutsford-road, Warrington.

WANTED, engagement by thoroughly reliable Trombone, dance preferred.

Young, immaculate, sober. Excellent refs.

Good offers only entertained.

Audition immediately.

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WANTED, Engt. by first-class Organiste, Reed; West-End exp.; M.U. terms. 15, Benbow-rd., Hammersmith, W.6.

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WANTED, Engt. by first-class Orch.-Organiste; any dis. C., 12, Clifton-st., Wolverhampton.

WANTED, by Organist, Orch., Mustel, Reed, Pipe, and Pianist, Solo and Orch.; gent.; young; first-class exp.; read other than organ parts, &c.; any locality. A. ELLIOTT, 35, Florence-rd., N.4.

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WANTED, by brilliant Solo and Orchestral Organist, engagement; used to latest improved photoplay instrument. Offers to Box 522, "The Era."

WANTED Known, Organist offers services in return for cinema experience; must be pipe organ. ORGANIST, 101, Mellish-st., Millwall, E.14.

WANTED, Engagement, by Solo Organist, to Pictures; piano if required; used to large organ; long cinema experience; audition willingly. ORGANIST, 322, Durnsford-road, Wimbledon, S.W.19.

WANTED, by Organist (male), engt.; London or workable distance; mod. sal.; deputise short notice. 24, Elm-grove, Hammersmith, W.6.

WANTED, by reliable and experienced Pianiste-Organiste, engagement; any business. FLORENCE COTTAM, 30, Laverton-road, St. Annes-on-Sea.

WANTED, by first-class lady Pianiste, hotel or café engagement in London; thoroughly experienced; extensive library; can supply Trio. Box 158, "The Era."

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Any evening except Sunday. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

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MUSICIANS' WANTS.

WANTED Known, Cinema Pianiste (Solo and Relief), just concluded 7 years' engagement, Highbury Imperial Picture Theatre; London or suburbs. MACKIE, 37, Highbury-hill, N.5. 'Phone, North 4403, 1606.

WANTED, combined engagement by first-cass Syncopated Pianiste and Showman Drummer, Vocalist; absolutely both fully experienced in the latest mode of syncopation, rhythm, &c.; both young and smart in appearance; go anywhere; China if necessary. Write, wire, or fly to J. G., 12, Bradbury-street, Dalston, N.16.

WANTED, by Brilliant Solo and Orchestral Pianiste, Engt.; 15 yrs. cinema and café exp.; refs.; now dis. Offers to 1, Rudgrave-place, Egremont, Liverpool.

WANTED, by experienced Orchestral Pianist, permanent Engagement, café, hotel, or cinema. KATE GURNELL, L.R.A.M., c/o Miss Thomas, 33, Dennington Park-rd., West Hampstead, N.W. Tel.: Hamp. 5082.

WANTED, by Pianiste of North London, orchestral experience in small cinema; small wage. Box 521, "The Era."

WANTED, by cinema Pianiste, engt.; exp. Orch. or Relief; library if required; would deputise. A. B., 314, City-road, E.C.1.

WANTED Known, Good Deputy Pianiste (orchestral and accompaniste) disengaged, Mons., Weds., Sats. MRS. CAVE, 182, Silver-street, Edmonton, N.

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WANTED, by well-known Orchestral and Solo Pianiste, permanent engagement; thoroughly experienced in dramatic, variety and picture work; highest references. MISS LIZZIE SPEARING, 2, Pelham-villas, Upton-hill, Torquay.

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WANTED, by Orchestral Pianiste, L.R.A.M., café or cinema engagement; excel. sight reader; all arr. M. WALE, 24, Elm-grove, Hammersmith.

WANTED, Engagement, by Lady Banjoist; London or provinces; dance work preferred. B. STANLEY, 19, Offley-road, Kennington Gate, S.W.9.

WANTED, by first-rate Pianist, evenings; relief cinema, accompanist, or dance business. 105, Disraeli-road, Putney.

WANTED, by experienced Pianist and Violinist, occasional evening deputy work, together in London cinema, or any business; strong players; expert readers; large library.

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WANTED Known, young, smart Dance Pianist, at liberty several evenings weekly, including some Sats., requires engagements; expd.; perfect rhythm, synco., parts, p.c., v. banjo, drums; 4 leading libraries. R., 3, Park-ave., N.22.

WANTED, engagement by experienced Pianist; dance, cinema, &c.; male, age 25; disengaged. 'Phone, Hampstead 4819. PIANIST, 6, St. Mark's-crescent, N.W.1.

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WANTED, by Banjoist, Odd Engagements; willing to join dance band. Write, E., 7, Kingston House, Camden-street, N.W.1.

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WANTED Known, first-class Banjoist, at liberty; odd nights and Sunday; first-class offers only. Address, Box 519, "The Era."

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MUSICIANS' WANTS.

WANTED, engagement by TUX COLLINS, Tenor Banjoist, 52, Paulet-road, Londos, S.E. 'Phone, Brixton 3269.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED, by EXPERIENCED DANCE BANJOIST, ENGAGEMENTS; PERFECT RHYTHM AND FULL CORRECT CHORDS. BARNEY WOOD, 141, ASKEW-ROAD, SHEPHERD'S BUSH, W.12.

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WANTED, by exp. Banjoist, doubling Alto Sax., first-class engts. SOLESBY, 18, Elm-rd., N.W.1. Padd. 811.

WANTED Known, first-rate Banjoist has a few vacant dates, evenings only. Box 557, "The Era."

WANTED Known, Banjoist has vacant dates; fully experienced in dance work; can be heard. BANJO, 17, Inman-road, Earlsfield, S.W.18.

WANTED Known, expd. Dance Drummer, disengd.; odd dates or perm.; smart; noiseless. ERIC PURNELL, 38, Springcroft-ave., N.2. Mountview 4861.

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WANTED Known, Drummer, with Tymps. and splendid outfit; young, refined appearance; exp. cinema; sight reader; at liberty town or provinces.

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WANTED, by Drummer, exp., dance engagements; would deputise. A. J., 82, Chelverton-rd., Putney, S.W.

WANTED, Engt., by Drums, Tymps., and Effects; Cinema; can be heard working; could start Monday week. DRUMMER, 36, Roman-road, Caledonian-road, N.

WANTED Known, vacant Dec. 15, for first-class engt., Drums, Tymps., Bells, Glock., and effects; fully experienced; any business. TYMPANIST, Majestic Picture House, Hull.

WANTED, by thoroughly exp. young London Drummer, engt.; own Tymps.; cinema effects if nec.; would accept evenings only in London or comfortable engagement in provinces; open Jan. onwards. DRUMMER, 24, Middle-street, Worcester.

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WANTED, by Drummer (young, smart), odd dance engagements; willing rehearse. JACK PAGET, 104, Gloucester-road, Peckham.

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WANTED, by Dance Drummer, experienced; would join Pianist or dance band; can double Banjo. All offers entertained. 2105 City. 60, Thornfield-road, W.12.

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WANTED Known, Dance Drummer has dates open. Make a note of address. 4, Norfolk House, Rushcroft-rd., Brixton, S.W.2.

WANTED, engagement by well-known Orchestral Drummer; thoroughly experienced; any business; liberty now. Box 562, "The Era."

WANTED, Engts. by smart, exp. Drummer, doubling Alto Sax. and Violin. STEER, 317, Milkwood-rd., Herne Hill, S.E.24.

WANTED, by young lady Pianiste, Engt. in cinema, café, or hotel; Solo or Orchestral; thoroughly experienced; good reader and accompaniste. PIANISTE, Box 547, "The Era."

WANTED, engagement by First-class Drummer, Shortly at liberty. An artist. Jazz or Straight. Write, ARTIST, Box 573, "The Era."

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WANTED Known, RALPH A. LAMMING, Tympanist, fourth season with Ilfracombe Municipal Orch., vacant Dec. 15. Symphony, Concert, Cinema, or high-class Jazz; perfect kit. Tymps., Bells, Glock., Xylophone, Double and Trap Drums, all effects, and Banjo; good showman; age 28; invites first-class offers only; must be good hall and orch. State terms, &c., 23, Burke-street, Bilton, Harrogate.

WANTED, by Trio (Ladies), Violin, 'Cello, Piano, Afternoon Engagement. 108, Gassiot-road, Tooting, S.W.17.

WANTED, Engagements by "Wellington Trio" (Piano, Violin, 'Cello); any music, from classical to dance. Apply, NAN CALNAN, Dalston 2946.

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WANTED Known, Bijou Syncopated Four. The band with a "Punch." For vacant dates apply, GOOD, 4, Overdown-rd., S.E.6.

WANTED, by first-class Ladies' Band (five), hotel or café engt.; first-class offers only. 47, Arundel-gardens, Bayswater.

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BALLOONS printed with your announcement, from 8s. 6d. per gross; also Carnival Dance Novelties. SURREY RUBBER CO., Worcester Park, Surrey.

CINDERELLA PONIES for sale. A team of Piebald Shetlands, 9 hands, 3 years old, all even marked; two mares, two colts, broken to harness, sound, excellent condition, long tails and manes. Sell together or separate. LAWSON, City Garage, Bondgate Green, Ripon, Yorks.

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CONN, E flat Alto Sax., nearly new, plated gold bell; also B flat Soprano, new, plated, good French make; cheap. KAYE, 95, Sandmere-rd., Clapham, S.W.

DOUBLE VIOLIN CASE, with waterproof cover, nearly new, £3. BOWEN, 32, Craven-terrace, Lancaster Gate, W.2.

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TENOR BANJO, Vega, Paramount, or similar, long neck, good condition. Full particulars, 16, Strensham-road, Cannon Hill, Birmingham.

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EMPLOYMENT AGENCY LICENCES.

WE, THE STAGE GUILD, intend to apply to the London County Council for a licence to carry on an Employment Agency for Theatrical Artists at Trafalgar House, Great Newport-street.
All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, within fourteen days from the date of publication of this advertisement.

Employment Agency (or Training School) Licences.

I, GEORGE PHILIP MOORE, known as George Moore, intend to apply to the London County Council for a licence to carry on an Employment Agency (or Training School) for Concert Direction at No. 20, Frith-street, W.1, such agency (or training school) to be known as the George Moore Concert Agency.
All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, within 14 days from the date of publication of this advertisement.

I, MARGARET EMILY GARROOD, known as Margaret Roxbury, intend to apply to the London County Council for a licence to carry on an Employment Agency for Theatrical and Variety Artists at No. 77, New Oxford-street, such Agency to be known as The New Oxford Galleries Agency.
All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Westminster, S.E., within 14 days from the date of publication of this advertisement.

WE, ALFRED ZEITLIN, LIMITED, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Theatrical and Variety Artists, at No. 40, Shaftesbury-avenue, W.1, such agency to be known as ALFRED ZEITLIN, LIMITED.
All objections, and the grounds therefor, must be submitted in writing to the CLERK OF THE COUNCIL, The County Hall, Westminster Bridge, S.E.1, within 14 days from the date of publication of this advertisement.

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The Theatre, which is fully licensed, was opened in 1875 and rebuilt in 1905. It is in good structural condition and occupies a central position in the City (population over 52,000). The premises are freehold and carry no restrictions.
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The owners would be prepared alternately to consider offers to purchase.

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CASEY'S COURT
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SHAKESPEARE THEATRE, LIVERPOOL.
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The Shakespeare is "THE" Popular Theatre of Liverpool. The Box Office says so.
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£3,500 is required to form a small Private Limited Liability Company to produce and run an Original No. 1 Farcical Musical Extravaganza offering excellent scope and sound prospects.

The Production possesses the following salient points:

A Real Story; the continuity of which is maintained from the rise to the fall of the curtain
Really Novel Situations,
Smart Lyrics.
Tuneful Numbers and Catchy Music.
Ten Scenes and Prologue.
All the Numbers have been specially written for the Production and not interpolated.
The actual cost of Production exclusive of advertising will be well within £2,000, leaving £1,500 in reserve for contingent liabilities (if any).
The above figure is based on actual costings prepared by accountants for the Production as written.

Applications are invited from interested parties (Principals only) and further particulars may be had from

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Bath size tablets (double size) 10d., 2/6 per box

Next Wednesday, Thursday and Friday, at one o'clock each day, Messrs. J. and R. Kemp and Co., 125, High Holborn, will sell by auction many valuable lots of modern and antique furniture, also the furnishings of the Embassy Theatre. Two Kalee projectors are among the theatre's effects. The auction will take place at Embassy House, 210/211, High Holborn, W.C.1.

Walter Graham, the Lilliputian Wonder, is at the Winter Gardens, Bournemouth, this week for the second time this season, and is scoring his usual success.

Miss Evelyn Braine.
A most successful feature at the N.S.L. concert at the Empress, Brixton, last Sunday, was the singing in costume by Miss Evelyn Braine of Herbert Oliver's "Songs of Old London," accompanied by the composer. Miss Braine also sang "Ah, fors e lui," from "Traviata," and Haydn Wood's "Only a Tiny Garden" as an encore.
She will feature the "Songs of Old London" at Finsbury Empire on Sunday next, at Hammersmith Palace on the 14th, at Lewisham Palace on the 21st, and at the Alexandra, Stoke Newington, on the 28th.

"Not for Sale."
The Stoll film, "Not for Sale," adapted from the story of Monica Ewer, is a charming blend of sentiment and humour, and one of the best British productions we have seen. It is beautifully acted and finely photographed. Together with the interesting feature "Across the World by Zeppelin," "Not for Sale" is being shown this and next week at the London Pavilion.

Mr. Ramon Newton.
Listeners-in were greatly disappointed last Wednesday at not hearing the singer (Mr. Ramon Newton) as usual from the Savoy Hotel, owing to a bad cold affecting his voice. He is now quite fit, and is again singing nightly.

YOU CAN'T GO WRONG WITH THE 'WRIGHT' SONG.

LAWRENCE WRIGHT'S SIGNED, SEALED AND SETTLED HITS FOR PANTO.

PANTO HITS

THE GREAT EASTERN EPISODE

SALLY

THE PRINCIPAL GIRL HIT DREAM DADDY

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PANTO HITS

HONOLULU

I WONDER WHAT'S BECOME OF SALLY

OUR HOUSE WILL BE ALRIGHT WHEN THEY PULL IT DOWN AND BUILD IT UP AGAIN

The Big Ballad

Other Panto. Hits

LIPS
SHINE
SARAH
PASADENA
BOO-HOO-HOO
AM I TO BLAME?
JUST A DREAM OF YOU
HARD HEARTED HANNAH
JUST A GIRL THAT MEN FORGET
WHY DID YOU CREEP INTO MY HEART?
MURPHY, McCARTHY, McGINTY and McGHEE

DREAM DADDY is the greatest song for PRINCIPAL GIRL.

THEATRICAL GOSSIP.

"Orange Blossom" at the Queen's—Ladies' Guild Meeting—"The Jeffersons" for London.

"Orange Blossom."

Following is the cast of "Orange Blossom," comedy in three acts, adapted from the French of André Birabeau and Georges Dolley by Harry Graham, which is to be presented by Sir Alfred Butt and Mr. Anthony Prinsep at the Queen's Theatre to-morrow night:—

Raymond de Mericourt..Francis Lister
Sacha ..... Genia Ratmirova
Madeleine ..... Fay Compton
Mme. Viret ..... Helen Haye
Monsieur Pidoux ..... Henry Wenman
Mme de Mericourt ... Sybil Carlisle
M. de Mericourt .. Allan Aynesworth
Renée Bonchamps .... Dorothy Tetley
Mme. Fougasse ..... Marie Tempest

The Theatrical Ladies' Guild.

The annual general meeting of the Theatrical Ladies' Guild will be held at the Haymarket Theatre (by kind permission of Frederick Harrison, Esq.), on Friday, at 3 o'clock. H.R.H. the Princess Royal has graciously consented to attend and present the badges to successful "Bee" workers. Dame May Whitty, D.B.E., will be in the chair, and the following are amongst those who will take an active part in the proceedings:—Mr. Henry Ainley, Miss Lilian Braithwaite, Miss Phyllis Broughton, Miss Constance Collier, Sir Gerald du Maurier, Miss Vane Featherston, Mrs. Kendal, Mrs. Matheson Lang, Miss Evelyn Laye, Mr. Philip Page, Miss Louise Stopford, Miss Sara Sothern, Lady Tree, and Mr. Harry Welchman.

Tickets (free) are obtainable from the secretary at the offices of the Guild, 3, Bayley-street, Bedford-square, W.C.1.

"The Jeffersons."

For the first time in London, Mr. Vincent Douglas's comedy, "The Jeffersons," will be produced on Monday next, at the Regent Theatre, with the following cast:—

Christopher Jefferson (his original part) Wilfred Shiffe
Helen Jefferson ..... Edith Devonshire
Rosie Jefferson ..... Mary Anthony
Stephen Anthony .....Fred Groves
Joseph Forshaw ..... Albert Williams
Nathaniel Messeres (his original part) George Dewhurst
Geoffrey Messeres ..... Dennis Denton
Silas P. Mallinson ..... John Rockey
Elizabeth ..... Dorothy Lawrence

The scenes of the play are laid in a small town in Lancashire.

"When Knights Were Bold."

Ida Molesworth and Templer Powell will reopen the Fortune Theatre on the afternoon of Monday, Dec. 15, presenting Bromley Challenor and company in a revival of "When Knights Were Bold."

O.U.D.S. Winter Production.

The annual winter production of the Oxford University Dramatic Society will be Ibsen's "Peer Gynt," which will be presented during the week of Feb. 9, 1925. Mr. Reginald Denham will be responsible for the O.U.D.S. production, and a feature will be made of Grieg's music.

O.P. Club Debate.

"Michael Orme" (Mrs. J. T. Grein), adapter of "Tiger Cats," will open a debate on "Do Women Make Better Dramatists" at the O.P. Club, Hotel Cecil, on Sunday, Dec. 7, at 8 p.m. Miss Gertrude Kingston will be in the chair.

"Bluebeard's Eighth Wife."

Owing to the phenomenal success of the three companies of "Bluebeard's Eighth Wife," toured by Lionel Bute this autumn, this enterprising management are sending two companies into the provinces in the spring. They are also negotiating for two or three other big London successes, which will immediately be sent on tour.

"Pollyanna."

"Pollyanna," the "Glad" play by Catherine Chisholm Cushing, founded on Mrs. Eleanor Porter's novel, will be presented, for the Christmas season only at the St. James's Theatre, by Thos G. Dagnall, in conjunction with Messrs. MacDonald and Young. The first performance is fixed for Thursday evening, December 18. Beginning on Boxing Day afternoon, "Pollyanna" will be given twice daily during the festive season. In the cast will be Joan Barry as Pollyanna, Lyn Harding, Maire O'Neill, Mary Brough, and Athole Stewart.

"Charley's Aunt" Again.

Mrs. Brandon Thomas will revive "Charley's Aunt" at the Shaftesbury Theatre (by arrangement with George Grossmith and J. A. E. Malone) on Tuesday afternoon, Dec. 16. The piece will have its usual holiday run.

Repertory Players' Christmas Dinner.

The Repertory Players will hold their third annual dinner at the Hyde Park Hotel on Sunday, Dec. 21. Sir John Martin-Harvey will occupy the chair, and the speakers will include Harris Deane, Donald Calthrop, Madge Titheradge and A. B. Walkley. The next production of the Repertory Players, "The Fairway," by Noel Scott and Ann Stevenson, will take place on Dec. 28.

The Next "Three Hundred" Play.

The next Three Hundred Club production will be that of Gladys Parrish's drama, "Barton's Folly," at the Royal Court Theatre, on Sunday evening, Dec. 14. Allan Wade will stage the piece, the cast including Leah Bateman, Moyna McGill, Elizabeth Pollock, Valerie Taylor, George Zucco, Felix Aylmer and Raymond Massey.

"Peter Pan" at the Adelphi.

On Thursday afternoon, Dec. 18, "Peter Pan" will be revived at the Adelphi, with Miss Gladys Cooper again as Peter, Miss Angela du Maurier (Sir Gerald's eldest daughter) as Wendy, Mr. George Shelton as Smee, Mr. Ian Hunter in the dual rôles of Mr. Darling and Captain Hook, and Miss Stella Patrick Campbell as Mrs. Darling.

"The Man at the Window."

On Monday, Dec. 29, "The Man at the Window," by Thomas Jay, will be presented for the first time on any stage at Bristol's Little Theatre.

"The Grain of Mustard Seed."

In last week's issue our notice of the revival of Mr. H. M. Harwood's comedy, "The Grain of Mustard Seed," was unfortunately headed, in error, "At the Shaftesbury." The play is presented, as we stated in the body of the article, on four afternoons weekly at the Ambassadors Theatre.

A Tragic Coincidence.

At the Theatre Royal, Glasgow, on Saturday afternoon, as Miss Isabel Rhys-Parker was singing that beautiful aria, "One Fine Day," in "Madam Butterfly," a telephone message came through from London telling of the death in Brussels of Puccini. At the end of the opera, Mr. Frederick Austin came on the stage and announced the sad news to the audience.

Catholic Stage Guild.

The annual general meeting of the Catholic Stage Guild will be held at 2, Robert-street, Adelphi, on Monday, at 5 p.m. The annual "At Home" at Caxton Hall will be held on Monday, Jan. 19, from 3.30 to 5 p.m.

Carl Rosa at Stratford.

The Carl Rosa Opera Company are giving a fortnight's season of grand opera at the Borough Theatre, Stratford, opening on Monday with "Tales of Hoffmann." The principal rôles were filled by Mr. Hughes Mackton, Miss Ethel Earl and Miss Elsbeth Wakefield. The choruses and orchestration were excellent, and the Barcarolle was encored. During the week the Faust ballet is being given in full, with Miss Ailne Phillips as principal dancer.

"The Sunny South."

That bright musical-comedy revue, "The Sunny South," is paying a return visit to the Theatre Royal, Stratford, this week. Mr. C. A. Stephenson himself is appearing as the irrepressible Hulbert Spifkins, and on Monday night he was very heartily welcomed.

"A Kiss for Cinderella."

Saturday afternoon, Dec. 20, is confirmed as the date of Frederick Harrison's Haymarket Theatre revival of Barrie's "A Kiss for Cinderella," with Hilda Trevelyan in her original part of Miss Thing. Norman McKinnel will be the Policeman—with J. H. Roberts as Mr. Brodie, Reginald Bach as Danny, Austin Trevor as the King, Louise Hampton as Dr. Brodie, Charles Garry as the Lord Mayor, and Pamela Dartrey as the V.A.D. Norman O'Neill's incidental music will be played. The piece will have matinée performances only, with "Old English" remaining in the evening "bill."

Mr. Basil Burleigh.

During the last few weeks of the tour of "The Princess' Own," the part of Colonel Rawdon has been played by Mr. Basil Burleigh, owing to the death of Mr. Terence Maxwell's father.

Death of Miss Nita Rae.

We regret to record the death, on Nov. 23, at her home, 4, Ordnance Road, St. John's Wood, of Miss Nita Rae, the actress and author of several well-known plays. Miss Rae, who in private life was Mrs. William Matthews, was the author of "No Mother to Guide Her," "The Sins of a City," "Geoffrey Langdon's Wife," "Shadow of a Crime," and "His Mother's Boy," amongst many other dramas.

Death of Albert Brown.

A popular figure at Birmingham Prince of Wales Theatre has passed away, at the age of 38, in Mr. Albert Brown, who had been stage carpenter there for many years. He had been ailing for a long time. At the funeral the assistant manager (Mr. G. D. Bradbury) and staff were present, and also sent a lovely floral tribute. Among other wreaths was one from the D'Oyly Carte Co.

Fellowship of Players.

The Fellowship of Players announce as their third and last Shakespeare production before Christmas "The Merry Wives of Windsor," at the Regent Theatre, on Sunday evening, December 14, at 8 o'clock. The production is under the direction of Stephen Thomas, who will dress the comedy in the Elizabethan period.

Roy Byford will be Sir John Falstaff, Margaret Scudamore Mistress Page, Jean Cadell Mistress Ford, D. Hay Petrie Sir Hugh Evans, Douglas Burbidge Master Ford, Tristan Rawson Master Page, and Helena Millais Mistress Quickly.

This will be the first occasion since the institution was founded that the organiser, Miss Margaret Scudamore, has taken a part in one of its productions.

"THE VORTEX."

At the Everyman.

A Play, in Three Acts, by Noel Coward, Presented by Mr. Norman Macdermott, at the Everyman Theatre, on Tuesday, Nov. 25.

Preston ..... Miss Claire Keep
Helen Saville ..... Miss Mary Robson
Pauncefort Quentin Mr. F. Kinsey Peile
Clara Hibbert ..... Miss Millie Sim
Florence Lancaster Miss Lilian Braithwaite
Tom Veryan ..... Mr. Alan Hollis
Nicky Lancaster .. Mr. Noel Coward
David Lancaster Mr. A. Bromley Davenport
Bunty Mainwaring .. Miss Molly Kerr
Bruce Fairlight .... Mr. Ivor Barnard

In any survey of the English theatre for the last three or four years the Everyman Theatre will take a prominent place. "Outward Bound" was first produced there; Mr. Norman Macdermott discovered the most amusing farce for years in "The Mask and the Face"; to his credit is the rediscovery of "At Mrs. Beam's," the production of which brought Mr. C. K. Munro to the fore; and he has had something to do with the popularisation of Mr. Shaw. Eugene O'Neill was first seen in England at the Everyman, and the list of plays produced by Mr. Macdermott would do credit to any theatre in London or America. We doubt if any theatre, with ten times the facilities of the converted drill-hall at Hampstead, could approach the record for merit and originality and taste.

"The Vortex" is another real discovery. Mr. Noel Coward's play has not the fine quality of some of the pieces we have mentioned, but in our opinion it is likely to bring fame and well-deserved fortune to the Everyman. It will no doubt be transferred to a West End theatre at an early date. Like "Our Betters," it is a criticism, very deftly written, of a section of modern society, and out of a veritable whirlpool of shallow, vapid insincerities an acute and compelling problem has emerged and been cleverly handled by the author. The last act is a magnificently written scene between a mother and her son. The former, Florence Lancaster, is a "temperamental" (she uses this tiresome excuse repeatedly), middle-aged woman who, rebelling against her years, has artificially retained the good looks of the former "beautiful Florence Lancaster" and had a series of lovers. The latest is a handsome young man and a decent enough fellow at heart, named Tom Veryan. When she discovers him with her son's fiancee, Bunty Mainwaring, in his arms, she makes a scene and then retires to her room in hysterics. So we get to the real crux of the play. Her son, a musician, broken down with grief but fortified for the situation by a dose of cocaine, forces her to see herself as she really is. He tells her that she has broken his father's spirit, and forces her to confess that Tom is the latest of a succession of lovers, that she is worthless and vain; and because of her neglect, because they live "swirling in a vortex of beastliness," he, too, has become rotten. It is a dramatic moment when she sees, for the first time, the cocaine box. It brings the woman to her senses, and, after flinging the "powder" out of the window, she falls at his feet, and there is a beautiful scene in which the two unhappy creatures determine to help each other to live more worthily in the future.

The play, rising from the presentation of a so-called smart, ultra-modern, stupid society, to an emotional and sincerely written crisis and climax, is exceedingly well constructed, and points to Mr. Noel Coward, a young author already famous for his lighter theatrical work, as a dramatist of great promise. It is finely acted, and perhaps the happiest thing of all is the choice of Miss Lilian Braithwaite for the part of the mother. This casting shows a good deal of insight, for the character is very different from the usual rôle taken by this delightful actress. Miss Braithwaite's performance was most impressive, and in the emotional crisis in the last act she gave one of the most moving pieces of acting we have seen for some time. Mr. Noel Coward was excellent as the son, Nicky, especially in the deeply-felt and impassioned scene with his mother at the end. Miss Mary Robson also deserves more than the usual notice for so sincerely presenting the case for sanity and well-meant commonsense in "The Vortex." Bunty had a striking-looking representative in Miss Molly Kerr, and that delightful actor Mr. F. Kinsey Peile made the most of a middle-aged flaneur. Mr. A. Bromley Davenport had only the shadow of a part as the suppressed husband, and there was little or nothing for Mr. Ivor Barnard in the part of a successful and very boring novelist.

The play was produced by Mr. Noel Coward under the general direction of Mr. Norman Macdermott, and the scene for the second act really had the feeling of a fine old country house.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Will Hay, Saturday, Dec. 6.
David Day, Monday, Dec. 8.
O. C. Culling, Monday, Dec. 8.
A. Chudleigh, Monday, Dec. 8.
Edith Craig, Tuesday, Dec. 9.
Lily Burnand, Tuesday, Dec. 9.
Renée Mayer, Tuesday, Dec. 9.
G. W. Cockburn, Tuesday, Dec. 9.
Florrie Gallimore, Wed., Dec. 10.
M. Auckland, Wednesday, Dec. 10.

"THE WANDERING JEW."

Revived at the New Theatre.

Mr. E. Temple Thurston's play on the fascinating legend of "The Wandering Jew" was successfully revived at the New Theatre on Wednesday last. The original production some four years ago ran for over three hundred nights, and from the enthusiasm last week it would appear that its popularity has by no means been exhausted. "The Wandering Jew" is really a rather fine pageant, with the traditional figure in various guises as the centre of each scene. Of course, Mr. Thurston has not attempted to elucidate the mystery of the famous legend, nor has he given any hint of what happened to the Jew between the four phases he has treated so imaginatively. Even in a play there are questions that one asks oneself. One of them is, did Matathias remain the same age throughout his wanderings?

Nor is it quite clear why the death which he desired so fervently should be granted to him eventually by the officers of the Inquisition. In the first scene Matathias is supposed to have insulted Jesus on the day of the Crucifixion, and he recounts the Master's words: "I go, but thou shalt wait till I return." Matathias is eventually condemned to the stake for saying that if Jesus came again He would not recognise his followers. Apparently in Mr. Thurston's treatment of the subject the wanderer has been released from the curse because he alone follows the teachings of the Master. As he is condemned to die for righteousness sake the author may mean that, but it is by no means clear. The actual scene at the stake at the end might well be cut out, for it is much too theatrical.

"The Wandering Jew" is a fine medium for Mr. Matheson Lang's art, and one is able to realise again what a magnificent actor he is. He lends dignity and distinction to everything he touches, both in voice and appearance. It is interesting to watch the development of the character in his hands—the tempestuous Jew in the first scene; the unknown knight in the tourney before Antioch in the days of the first Crusade; the prosperous merchant in Sicily, and finally the kindly doctor in the Spain of the Middle Ages. There are four leading ladies. Miss Hutin Britton gives a moving performance as the sick woman in the opening phase. Miss Isobel Elsom finely expresses the change from love to hatred when she hears that the knight is the man who insulted Jesus. Miss Jessie Winter renders very beautifully the part of the wife who forsakes the Jew and enters a Christian convent, and, finally, Miss Dorothy Holmes-Gore, one of the best of the younger actresses, played very impressively the Harlot who is restored to the Church through the good influence of the Jew. Other parts were excellently played by Mr. George Skillan, Mr. Leonard Shepherd, Mr. Ernest Bodkin, Mr. Hector Abbas, and Mr. R. Campbell Fletcher.

The scenery, designed by Mr. Matheson Lang and Mr. A. W. Tyrer, and executed by Mr. Francis H. Bull, is very effective. The play is produced, as before, by Mr. Matheson Lang.

"ARCHIE."

At the King's, Hammersmith

Musical Comedy, in Two Acts and Four Scenes. Presented at the King's Theatre, Hammersmith, for the First Time in London on Monday, Dec. 1.

After a successful provincial tour Herbert Clayton and Jack Waller's presentation of the musical comedy "Archie" was seen at the King's, Hammersmith, on Monday. As good an entertainment as this should not be confined to the provinces and the suburbs for long; many a less amusing musical comedy has been given an original production in London. George Arthurs and Worton David have written a capital "book." Some of the situations are very funny, and Haydn Wood and Jack Waller's music is more melodious than the average.

A full notice of the original production has appeared in these columns, and the plot calls for only a passing comment. A good deal of innocent fun is extracted from the collusive divorce proceedings in which Archie Cobb figures as the unwilling victim of his rich uncle's caprice, as long as one does not stop to enquire why Sir Michael should want his nephew to get rid of so charming a creature as Billie Cobb. Much diversion is caused by a pair of pink pyjamas found in the hired co-respondent's room, for every wife in the party discovers that her husband wears a bed suit of that colour. However, everything comes all right at the Rodeo Ball, a well-set, beautifully costumed scene, which brightly brings down the final curtain.

There is an excellent company with that resourceful comedian, Mr. Norman Griffin, in a part that provides him with plenty of scope. He gives a most amusing performance and is exceedingly funny when he adopts the mock-heroic rôle. He and Miss Maidie Andrews, who is the vivacious and delightful heroine, were at their best in the original rendering of a duet entitled "Under the Cairo Moon." Miss Andrews sings and dances very attractively throughout the show. Mr. Paddy Dupres is most amusing as the bulky uncle, and a particularly easy and graceful juvenile lead is seen in Mr. Henry Lytton, jun. There is also good support from Miss Lennie Deane, Miss Hebe Bliss and Miss Gaby Fay.

"Archie" is finely staged and the ensemble and dances are good.

"FALLING LEAVES."

At the Little.

Play, in Three Acts, by Sutton Vane, Presented by William Abingdon at the Little Theatre, on Tuesday, Nov. 25, 1924.

Hammerway .. Mr. Stanley Lathbury
Sylva ..... Miss Diana Hamilton
Phillip ..... Mr. Allan Jeayes
Pennington ..... Mr. Frank Vosper
Lord Chark ..... Mr. Sutton Vane

As a complete and finished piece of play-writing "Falling Leaves" is a vast improvement upon "Outward Bound," which tailed off rather badly; but, on the other hand, the magnificent first act of Mr. Sutton Vane's first play is a far greater achievement than the whole of "Falling Leaves." The new play is exceedingly slight in texture, and the subject is the familiar triangle dealt with delicately and with a degree of originality. The three scenes are in an English Garden, and in the first and last acts the autumn leaves are falling.

The story can be told in a few lines. The characters are the husband, a vain, self-centred artist, blinded in the war; the wife, who has mothered him and become rather irritable because of his selfishness; her lover, a characterless young man to whom she temporarily goes; a cynical friend, who is a confidant of all parties; and a philosophic chorus in the person of a cultured gardener. The wife certainly has a just cause for grievance. When her husband's sight is restored she complains that his first thought is to get back to his work instead of pausing to find the beauty in her eyes. As he painted unworthy pictures (a good point this) her complaint does not seem an unfair one. The remedy struck one as being a trifle drastic, especially as she tired of the dull lover on the first evening. However, it *was* a remedy, for there is a charmingly sentimental reunion at the end, brought about, it should be mentioned, by the cynical friend.

The characterisation is only lightly sketched in, but the dialogue is natural, always apt, and oftentimes very witty. The author, Mr. Vane, was vastly amusing as the impecunious, light-hearted, and mildly cynical friend, Lord Chark, and Mr. Allan Jeayes did all that was possible with the part of the husband. Miss Diana Hamilton hardly realised to the full the character of the wife, but she had one or two good moments. Mr. Stanley Lathbury was excellent as the wise, philosophic gardener; and Mr. Frank Vosper made the most of the little there was in the part of the lover.

We regret to announce the death of Mr. Sivori Levey, the well-known entertainer. Not only was Mr. Levey an artist of great originality (witness, for instance, his masks, which attracted so much attention several years ago), but he was also a courteous, kindly gentleman, ever willing to do a good turn.

"DEAR FATHER."

A Comedy about Nothing in Two or Three Acts, by Michael Arlen. Presented by the Play Actors at the New Scala Theatre on Sunday, Nov. 30, 1924.

Minx ..... H. R. Hignett
James Berridge .... H. St. Barbe West
Pamela Crawford ..... Jane Grahame
Captain Miles Winter .. Brian Gilmour
George Crawford, M.P. Herbert Marshall
Mrs. Berridge ..... Isabel Jeans
Geoffrey Allen ..... G. H. Mulcaster
An Old Waiter ..... Leonard Calvert
A Woman ..... Olga Slade

A play "about nothing" (as the programme frankly has it), however witty, can get very tiring, and there were some dull patches in the middle of "Dear Father," Mr. Michael Arlen's comedy, produced by Mr. Franklin Dyall for the Play Actors on Sunday night at the New Scala Theatre. The author, however, must be congratulated on the way he has finished the play. The "hired mother" was a rather grating piece of realism in so light an entertainment, but the two little surprises that followed struck one as being a clever ending to the play.

Like his novels, Mr. Arlen's play is brilliantly witty, both in phrase and in situation. His young people are, of course, ultra-modern and shocking, and the older folk are well-seasoned cynics. Much of the wit, however, does seem to rise out of the situation, and there is a feeling of spontaneity about a great deal of the writing. The character of Julia, too, is quite well drawn in a light sort of way. She has a way of putting everybody else in the wrong, her husband, the wealthy newspaper proprietor from whom she has run away, the lover, and "dear father," who is seriously embarrassed by her escapade. She grew tired of her husband's kisses, and then the lover discovers that she is not the kind of woman to be kissed by a co-respondent before she is divorced! Her father describes her as an anæmic soul, but she has a way of twisting most of the men round her little finger—except the class-conscious butler, Minx, who turns out to be the lover's father. What finally settles things, however, is the production of the mother, who, as the butler quietly explained to Julia's father at the end, was hired at five pounds per hour, plus liquors, in the Strand.

Miss Isabel Jeans was delightful as Julia, and Mr. Herbert Marshall gave a polished and thoroughly easy performance as the father, saying most of the brilliant lines as if he had just thought of them. Mr. H. St. Barbe West had little to do as the injured husband. Mr. H. R. Hignett's high-principled butler was a finished piece of acting, and Miss Jane Grahame and Mr. Brian Gilmour did well as two very bright young things. Mr. G. H. Mulcaster made the most of the rather heavy-handed lover.

The author made a short speech in response to the repeated calls.

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FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The musical play, "Toni," comes here again, with two or three familiar faces and a new one (in this engaging play) in Mr. G. S. Melvin. Mr. Melvin obtained his effects with a sure touch, which was not exaggerated, and in the conspiratorial scene was irresistibly funny. Miss May Marton and Miss Doris Bleach took the chief parts allotted to the ladies, and did extremely well. Miss Bleach is an appealing actress, who makes her part a very human one, and Miss Marton was able to impart her experience in the rôle of Camille with eminent success. The watchful spy was ably played by Mr. Frank Atkinson in the required burlesque manner, and Miss Gladys Deane was more than adequate in her very essential rôle, designed to make the plot credible. The other chief male characters were taken in commendable style by Messrs. Conway Dixon, Jack Latham, Arthur Filmer and Mark Henry.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—Mr. Owen Nares brings his own company in Sardou's "Diplomacy." He has gathered an excellent company to assist him. Mr. Owen Nares gives a sincere and finished portrayal, especially in the great scene in which the bridegroom is torn with conflicting emotions over the theft of important State papers. The elder brother and diplomat, who unravels the plot, is admirably represented by Mr. Ben Webster. The Count Orloff of Mr. Dino Galvani was a faithful study, and the wily Baron Stein enabled Mr. Henry Crocker to establish afresh his penchant for secret service affairs. The Dora of Miss Frances Doble was a fresh and charming presentation. The disappointed lover-thief in the pay of Stein, Countess Zicka, was very well played by Miss Marie Polini. Also deserving note were Miss Dorothie Pidcock as the maid, Miss Joan Pereira as the Marquise, and Miss Lola Duncan as Lady Fairfax, with Mr. Charles Hickman playing the youthful rôle of Algy Fairfax.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—The production of Geo. Ray, presented by Dick Ray, "Happy," as it is termed, certainly does not falsify its name. Interest centred a good deal on Pat Burcott, who, as a comedienne, displayed both versatility and capability, and proved a very acceptable artist. Jack Shepherd and Vincent Ayden make a very attractive pair, of course, with their distinctive individualities. Felix Ford was also in good fettle, and capital support was given by a quartette of the ladies—Nora Dawson, Doris, Clifton, Adele Adaire, and Rosie May—in their different ways. Harry Jay (the company's musical director) also did some sound work, and Eva Barnes' dancing girls added to the completeness of the entertainment.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Mr. Percy Mavis presents the revue, "All Vim," in which he himself takes a prominent rôle among the comedy artists. Griff Hodson, the mimic and comedian, with Bert Morland, with a reputation in dame parts, contrive with him to make things go merrily; while the requisite note of piquancy is introduced by Doris Vi Driscoll as leading lady. Risden and Vedale are a lively pair, and the vocal strength of the company is enhanced by Winifred Griffiths and Haydon Abbott, whose singing is a special feature. The Ebor Quartette add to this side of the entertainment in welcome style, and the Siram Dancers and All Vim Girls lend colour to the title of the piece.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—The "All in Favour" revue has an advantage, in that Mr. Tom Arnold, in presenting it, has the services of Frederic Bentley, whose happy methods in the comedy line are a feature of the performance. Several of the artists are by no means strangers here. Kitty Franklyn and Florence Helm, for example, renew acquaintance, and contribute in no small way to the ready acceptance of the production, the former in duets and character items, and the principal as a songstress and comedienne. Then there are Frank Howard and Stephen Adeson, together with Mabel Lambeth and Angus Strong, who all do very well indeed. Angus Strong is, of course, the vocalist, and pleases immensely; Fred Tripp and Dora Lewis, and the Mostyn Quartette—a well-blended party—also enter into the programme, with no little advantage to the general success.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Capt. Bairnsfather has introduced a novel form of entertainment, which is marked by his own peculiar talents, is well staged, and is full of fun. "Ole Bill" appears in an unexpected manner, too. There is a very capable cast performing this laughable show. Johnny Danvers proves himself a really comic artist; and Betty Bright justifies her name by a sparkling display of her talents. Nor do they monopolise the scenes, for Dan Booker and Teddy Cowan, with Jean Lister and Louis Holt, are among the other members who appear with marked effectiveness. In addition, Ethel Beard, Austral Hope, and Edward Carlyon render assistance, while the "'Ullo" Girls are a well-trained and smart lot.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Cardiff has the privilege this week of seeing a new production, with an all-star cast, prior to its London opening. Mr. Jack Hulbert has joined forces with Mr. Andre Charlot in the production of a new revue, entitled "By the Way," which was presented for the first time at Boscombe a month ago. The company includes Mr. Jack Hulbert, Miss Cicely Courtneidge, Toots Pounds, Harold French, Ralph Roberts, Celia Glyn and Marie Arnold.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—A new farcical comedy, "The Sheik of Shepherd's Bush," is presented at this house. Mr. Martin Adeson finds a ready outlet for his mirthful genius in the character of a carpet buyer, Albert Brigge. Miss Dorothy Vernon in the part of Lotta Tosh, Mr. Robert Needham as a rival to Albert, Miss Ena Robin in a dainty, captivating rendition, and Miss Gaby Joyce as an Algerian lady are all excellently placed.

EMPIRE.—A. M., Mr. C. T. Hutchison.—"Mr. Tickle, M.P.," is presented by Mr. Julian Wylie. It is a funny comedy with music, the principal rôle being in the capable hands of George Bass. Mollie Milne, Maurice Turner, Will Beanland, Betty Jumel, J. P. Kennedy, Agnes Verity, Stanley Damerell and R. J. Connor all render excellent support, Kay's Twelve Kandy Kickers being a further attraction.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Naborro.—The Rathmines and Rathgar Musical Society revive "The Duchess of Dantzic," by permission of Sir George Dance, to crowded houses. A clever cast of Dublin principals includes Misses Mabel Stone, Ria Mooney, Cicely Chancellor, Eileen Knowles, Lily Batty, Queenie Shea, Messrs. T. W. Hall, A. J. O'Farrell, A. E. Glynn, R. Montgomery, M. McCabe, and Frank Fay.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Included in a variety bill are Daisy Wood, and Cahill and Brooke, Australian entertainers. Supporting items are Ted Waite, comedian, Johnny Clarke and Co. in "Prohibition Defied," Buck Warren's Dakotas, Billy O'Connor (card manipulator), Sydney and Adelaide, Jean MacDonald and Joes and Graham.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrieon; Mus. D., Mr. W. J. Mitchell.—The revue, "On the Run," is presented by Arthur Bradford. A strong cast features Edgar Driver as principal fun-maker, supported by Ray Holgate, Edna Payne, James Clarke, Syd Wickard, Yvotte Yorke, Gerald Deane, Billy Leo, Kathleen Hackett, and The Twelve High-Steppers, with beauty chorus.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The Westbourne Productions are presenting the musical farcical revue, "Laughter (Un)Limited," to large audiences, the clever company including Vine Russell and Harry Rogers, Rosalind Chard, Ida Young, W. West Marsh, S. Fuller, Jill Marie, Mabel Arnott, Josie Dale, Anita Paddian, Leonora de Lisle, and The Westbourne Belles.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—An interesting programme is the production of Mr. Edward McNulty's three-act comedy, "The Courting of Mary Doyle," followed by Mr. Leumas O'Kelly's one-act pastoral comedy, "Meadow Sweet."

GLASGOW.

THEATRE ROYAL.—M.D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B.M., Mr. Harry F. Ashton.—The Philharmonic Opera Society connected with the Masonic Lodge Maryhill No. 510 is this week giving amateur performances of "The Daughter of the Regiment" with a good cast and a specially strong chorus. The proceeds go to the Lodge Building Fund.

KING'S.—M.D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B.M., Mr. Hugh Macfarlane.—This is the third and last week of the D'Oyly Carte Repertory Company, which opened on Monday with a notable performance of "The Yeoman of the Guard." Later in the week "Patience," "Pinafore," "Princess Ida," "The Mikado," "Cox and Box," and "The Gondoliers" will be given.

ALHAMBRA, LTD.—M.D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G.M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—"Who's My Father?" is creating much merriment here. Messrs. Wylie-Tate's company includes Mr. Stanley Lupino as principal comedian.

PRINCESS'S.—Secretary and M., Mr. Hugh Murdoch; Mus. D., Mr. Robert Macleod.—Alf. E. Dodds is presenting a specially chosen company of artists, featuring the famous Dixie Minstrels. The combination includes the Dixie Jazzbos, melody makers, the Six Kentucky Belles, Al Sharpe and Billy Dunn (specialists in black-faced comedy), Harry Braithwaite, Ted E. Rose, Bert Dixon, Billy Dodds, Coyne, Loll Park, Jack Jervis, Dave Hunter, Dorothy Harrodine. The musical items are under the direction of G. W. Foster.

METROPOLE.—G. M., Mr. John Walker; M., Mr. Walker; Mus. D., Mr. J. W. Graham.—This week we are having the first of the touring pantomimes, "Robinson Crusoe," presented by a company of excellent artists, under the direction of Mr. Harry Lees. The company includes George West, Ellis Drake, Lillian Edwards, Minnie Thomson, Sisters Arnold, Millie Charlton, May Blain, Jock Gibson.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—Captain Bruce Bairnsfather's film, "Old Bill Through the Ages," is being shown at the Coliseum this week.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—"Irish and Proud of It" is one of the most delightful musical plays that have been staged here. The cast includes Philip Becker, Monica Daly, Dave O'Toole, Lily Edwards, and Joe O'Gorman.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—The picture, "Love Trap," is presented during the first half of the week, while "Ride for Your Life" is the attraction for the latter half. Excellent variety is supplied by the Four Mam'selles and Tommy in an amusing act, and Wullie Lindsay, Scotch comedian.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—A very entertaining variety programme is being submitted here. The company includes Arthur Sinclair, in "McFee, M.P."; the Breconia Singers, in their song scena, "After Dinner"; Lily Long, the popular comedienne; Lovick Jewels, accomplished musicians; those smart juveniles the Two Cures; and the favourite comedian Donald McKay.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julian H. Wilson.—The popular Macdona Players are here this week with a round of Bernard Shaw's works. On Monday evening a large audience warmly appreciated the presentation of "Fanny's First Play," recognising the high standard of acting shown. On other evenings of the week will be given "Arms and the Man," preceded by "The Man of Destiny," "Major Barbara," "Man and Super-Man," "The Doctor's Dilemma," and "Pygmalion."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Messrs. Murray King and Clark have again brought the popular play "Romance." On Monday evening a large audience followed the story with evident delight, and cordial applause was given the principals—Miss May Fairclough, a charming Cavallini; Mr. Norman Pierce (Tom); and Mr. F. Lock Whittaker (Van Tuyl). They were well supported, amongst others, by Miss Mabelle Hutchinson, Mrs. Fairclough, Miss Amy Ward, Miss Ella Johns, Miss Mary Auckland, Miss Peggi Jarvis, and Mr. Ernest A. Duval.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—"The Faithful Heart," by Monckton Hoffe, is being staged here, its presentation meeting with much approval. The excellent resident company includes Miss Muriel Randall, whose Blacky is a particularly good performance; Mr. Cecil Parker, capital as Waverley Ango; Miss Una Dysart, a charming Diana Oughterson; Mr. Hannam Clark, who acquits himself admirably as Sergeant Brabazon; Miss Constance Pellisser, Mr. James Harcourt, and Miss Primrose Morgan. The play is preceded by Lennox Robinson's "Crabbed Youth and Age," in which Miss Madge McIntosh appears as Mrs. Swan.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"Love and Kisses," a new revue, comes to Liverpool for the first time, and on Monday was received with much satisfaction, both on account of the interesting character of the work and the first-class company engaged. Chester Field keeps his audience laughing continuously, and Dorothy Lena, a vivacious comedienne, can both sing and dance in fine style. Their supporters include Billy Holland, whose singing earns for him much applause; Dorina Bodley, a capital dancer; Jack Browning, Phil Lester, Midgie Bradfield, David J. Erlston, and Clifford Harcourt.

OLYMPIA.—P., Moss' Empires, Ltd.; L. and M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Here we are having a return visit of "Mr. Tower of London." Included in the company are Gracie Fields, a very versatile comedienne; Archie Pitt, a really funny comedian; Edith, Betty and Tommy Fields, Stanley Durward, A. B. Lyons, and Victor Thomas.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"Snacks" is presented by Messrs. Beresford and Pearce, Ltd., the cast including Sid Dooley, a lively comedian; Alf. Lawrence, Bonny Betty, Oliver Hardwick, Laurie Spencer, Nellie Payne, Ross and Jerome, The Three O'Leary Girls, and the Alexander Opera Singers.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The first of the pantomimes is here, "Dick Whittington," Mr. Walter Bishop's company including Edna Latonne (Dick), Susie Marney (Dame), Walter Bishop (Idle Jack), Ally Alberta (Cat), Ena Foy, Earle Janis, and Domino (dancers), Harrison and Harrigan (comedians), and Charles Allison and Eva Dennis (vocalists).

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.: M. D., Mr. John Hart; A. M., Mr. George Lee.—The light and charming quality of comedy which characterises the plays of St. John G. Ervine is delightfully evident in "Mary, Mary, Quite Contrary," which is staged here this week. Particularly attractive is the title-rôle, in the hands of Miss Eva Moore, who is the teasing and adorable Mary to the life. There is a very good cast in support, with Miss Margaret Emden as Mrs. Considine, Mr Edward Petley as the Rev. Peter, Mr. Frank Bertram as Mr. Hobbs, Miss Juliet Mansel as Sheik, and other good parts in the hands of Mr. Tom Shelford, Miss Ella Daincourt, Mr. James Raglan, Miss Lucie Evelyn, and Mr. George Child.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—Miss Sybil Thorndike finds herself among many old friends who vividly remember the Horniman days, and many new admirers also, in her reappearance at this theatre in Henry Arthur Jones's play "The Lie." In the part of Elinor Shale, Miss Thorndike gives a very fine performance in the part, which brings out to the full the emotional and dramatic appeal of the play. The company in support are also highly competent in their parts, particularly good being Miss Ethel O'Shea as Lucy, Mr. O. B. Clarence as Sir Robert, Mr. Lawrence Anderson as Gerald Forster, Mr. Lewis T. Casson as Hamp, and Mr. Robert Horton as Noll Dibdin. On Wednesday there will be a special matinée of "The Trojan Women," with Miss Thorndike in her rôle of Hecuba.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A powerful bill here features Jack Hylton's big act—Ennis Parkes and Tim O'Connor, with the Metro-Gnomes Band; the Beautiful White Lady, a riding act, presented by Miss H. Cooke; and Alf Thomas, the popular comedian; with capital turns added by Frank and Vesta, the accomplished dancers; Ernie Roma, comedian; Foy and Fey, in a smart act; and charming Gladys Wynne.

HULME HIPPODROME.—P., Messrs. Broadhead & Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—The Creations Productions have moved here this week from the King's Theatre with their successful musical revue, "Creations," in which Tom Gamble plays comedy lead, with Lena Lloyd, comedienne, also prominent, and Nat Goulding, Frank Hull, Maie O'Kell and Fred Payne, junr., rendering valuable support.

OSBORNE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players are doing well here in their current revival of the picturesque romantic drama, "From Convent to Throne."

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Hayes.—A strong bill here presents Cruikshank in his attractive comedy and musical act; Morny Cash, the popular Lancashire comedian; Victoria Monks, with a clever and amusing song repertoire; The Four Gymnastic Millons; Peggy Holmes, who sings and dances charmingly; Gellin and Borgstrom, expert accordion players; U. C. Mee, in juggling tit-bits; and Harry Borrett, comedian.

KING'S, LONGSIGHT.—P., Messrs. Broadhead & Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The late Walter Howard's play, "The Under Dog," is put on here by Messrs. Fred Groves and Harold C. Lloyd. Fred Groves finely portrays the character of Jerry Desmond. The other big player is Hilda Antony as the heroine, Clare Wilding, and the long cast includes also such tried artists as Ronald Bayne, Herbert Vyvyan, Kingstone Trollope, Douglas Blandford, Marshall Sheppard, Alfred Vaughan, Herbert Jones, Violet Warner, Charles B. Bedells, and many others.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The Barrie comedy, "The Admirable Crichton," is well played here this week by the Repertory Company, to which the latest addition is Mr. Percy Foster, who was several years with Miss Horniman at the Gaiety Theatre.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr Jesse Hewitt; Asst. M., Mr. Douglas Bush.—For a third and last week, "Brighter London," the Wylie-Tate production, is drawing full houses here.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—An excellent bill here includes Ella Shields in her latest successes; Ann Codee, French comedienne; Renie Riano, in "Caricature"; Tom Clare, at the piano; Larry Kemble, a little eccentric, assisted by Georgie Morton; The Three Laurels and a Table; and Jack Le Dair, comedy conjuror.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—That delightful play "Peg o' My Heart" is presented here by Mr Cecil Barth, who has secured a strong company, with Miss Mary O'Farrell in the captivating part of Peg. Other characters are well filled by Misses Ormonde Wynne, Winefred Willard, Joan Byford, Messrs. Charles Hartopp, Frank Allanby, William Yeldham, Charles Carew, and Eric Algar.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. A. J. Robertson.—Sutton Vane's thrilling play "Outward Bound" is paying its first visit here, presented by Oswald Marshall and Frank Skinner, with Mr. Oswald Marshall as Mr. Lingley and Miss Angela Mackay as Ann, well supported by Messrs. Charles Hodges, Frank J. Randell, Reginald Gosse, Percy Walsh, Frederick Keen, Henrietta Cavendish, and Alice Mansfield.

EMPIRE.—P., Moss' Empires; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Here this week are Malcolm Neil, basso vocalist; Inez and Dolly St. Vincent, dancing scena; the Two Bobs, entertainers; Gautier's "Animated Toy Shop"; Rose and Budd, in "song, chatter and falls"; Eddie and Roy Vanwyck, the juggling demons; and Clarkson Rose, in comedy scena.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus D., Mr. William Bingley.—Mr. T. F. Convery's comedy revue "On the Dole" is paying a return visit here. The cast includes Albert Burdon as leading comedian and Vie Vivienne as leading lady, well supported by Johnny Kavanagh, Syd Railton, Harry Clayton, Jack Wakefield, Billy Russell, Ada Burton, and a well-trained chorus.

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THE LONDON TRIO.

A performance of Beethoven's Grand Trio in B flat of sound and solid worth brought Madame Amina Goodwin and her colleagues of the London Trio, Mr. Louis Pecskai and Mr. W. E. Whitehouse, together at the opening concert of their new season at Wigmore Hall. Free from mannerisms or exaggeration of any kind, or, on the other hand, from under-statement, the reading had the stamp of authority. An interesting revival was Richard Strauss' early Piano and Violoncello Sonata, in which Mme. Goodwin and Mr. Whitehouse joined, and it has seldom been as well played. The ensemble was perfect. Mr. Pecskai's violin solos were warmly acclaimed, and the songs sung by Mme. Tatiana Makushina, with fire and dramatic force, delighted everybody.

MISS JOAN ELWES.

Miss Joan Elwes, who turns out to be a pupil of Jean de Reszke, was as successful at her second recital (in Wigmore Hall) as she was in her Bach programme the week before. Her voice moves swiftly and easily, so that she was able to play delightfully with "The Lass with the Delicate Air" and Berkeley's "Whither Runneth My Sweetheart"—the last given for an encore. There is a quality in the tone that makes sad songs like Campion's "Oft Have I Sighed," again in the Old English group, and wistful songs like Parry's "Armida's Garden," sound sadder and more wistful still. She sang Holst's "Four Songs for Voice and Violin" (Miss Kathleen Merritt playing the violin part) with the purity and the reticence that is their due.

MISS GLADYS CHESTER.

Miss Gladys Chester played well at her violin recital in Wigmore Hall, but she will do better still when experience has brought calmness—or taught her control. The emotional pull is evidently strong upon her, and in certain moments her feelings get out of hand, with the result that her tone loses its singing quality and becomes strained and wiry. It did in the *andante* of the Mendelssohn Concerto, and spoilt what would otherwise have been a finely expressive piece of playing. Technically she is well grounded; the finale was played with ease and freedom, and plenty of assurance. Her best work was in César Franck's *Sonata in A*, for by that time she had settled down; and with her brother, Mr. Russell Chester, in the piano part, the performance achieved a quite unusual intimacy and unity. Mr. Howard Carr's singing of some of Brahms' songs gave much pleasure.

CHAMBER CONCERT.

One found oneself unable to agree with the writer of the analytical notes on the programme of Friday's concert at Steinway Hall that Gabriel Fauré's quartet in C minor for piano and strings is "one of the most effective ever written." The work, in spite of—or, perhaps, because of—its general air of amiability, has, in fact, many dull moments, which even an excellent performance at the hands of such accomplished players as those of the concert-giver, Mme. Norman Salmond, in the piano part, and Miss Lena Kontorovitch, Mr. James Lockyer, and Mr. Theodor Otscharkoff, in the strings, could not entirely dispel or disguise. Later on Mme. Salmond played a group of solos composed of a Bach movement, a Brahms' "Intermezzo," and his "Capriccio," op. 116, in a style in which moderation and precision were combined, but which did not want for animation when the occasion called. Miss Dorothy Silk sang Handel, Campion, and Bach songs with her usual perfection of finish, and Mr. Harold Craxton's piano accompaniments were as perfect.

CRIPPLEGATE THEATRE.

If Mr. J. Stanley-Verde has ever put on a better production than his "Merrie England," at the Cripplegate Theatre, one does not call it to mind. There was little that was amateurish about these London Operatic and Dramatic Society Amateurs' work. The opera calls for capable singing, and the singing of principals and chorus alike was of a very high order indeed. Mr. Stanley-Verde is fortunate in being in the position to make a choice of vocalists who not only have good voices—exceedingly good in some cases—and know how to use them, but who look and can act the parts they represent. A more imposing and dignified Queen Elizabeth than Miss Frances Glenister made one could hardly hope to find. The Bessie Trockmorton was charming enough even to be the rival of an operatic majesty; Miss Ivy Hyslop had an eerie look about her—or at least another worldliness—which excused an accusation of witchcraft as not unreasonable; and the sub-acidity of the May Queen's character was faithfully brought out by Miss Winifred Ashton. Then Mr. Cecil Whiley looked every inch the gallant gentleman that Sir Walter Raleigh was, and Mr. Reginald Snowdon powerfully suggested the craftiness of Essex. As for Mr. Reginald Western, he *was* Walter Wilkins, the player in Shakespeare's company, to the life. An excellent comedian is Mr. Western, getting every ounce of humour out of song, dialogue, and "business," and knowing so well the difference between comedy and farce. He was quite at home, and enjoyed himself immensely—and the audience enjoyed him as much. But enjoyment did not end there, and so many were the encores demanded that the performance threatened to end never more. The ensembles, save for one slip on Tuesday night, went perfectly, the staging of the big scenes, dances, and masques was a really wonderful achievement in the small space, and the work of the orchestra reached a high level of efficiency.

SCALA THEATRE.

"The Maid of the Mill."

At the Scala Theatre last week, for three performances in aid of Guy's Hospital, the Mayfair Dramatic Club produced another of Isaac Bickerstaffe's comic operas. After "Love in a Village" and "Lionel and Clarissa," "The Maid of the Mill." Do these indefatigable amateurs mean to go through the Irish playwright's list of works? If so, they will be occupied for some time to come; for he wrote over a score. May they carry on to the end, and may we be there to see each as it comes along produced in the careful, tasteful style they have made their own. The story of "The Maid of the Mill" was founded on Richardson's novel, "Pamela." It is engaging in its artlessness. Most of the dialogue is of the most stilted and "literary" description; all, certainly, of that part of it put into the mouths of the usual pair of lovers whose course is none too smooth. The music is delightful. Some of it was written by Dr. Samuel Arnold, who, in his quality of composer and musical director to Covent Garden Theatre, produced the work there in 1765. The opera is notable as being one of the first since Purcell's time in which concerted music was employed to carry on the business of the stage, and Arnold himself supplied, among other numbers, a quartette at the end of Act I, and a quintette at the end of Act II, both full of charm and very deftly written. As was the custom, he also selected from a wide field his chosen composers, including Galuppi, Scarlatti, one of the Bachs, Pergolesi, and Rinaldo di Capua. A song sung by Patty (or Pamela), one of the freshest and most melodious of all, is attributed to the late Elector of Hanover. But here one is inclined to suspect a "ghost."

The whole of the music was arranged for this revival by the Club's musical director, Mr. A. Davies Adams, who is also to be congratulated on having written two additional numbers in every way worthy to stand with those in the original score. The opera was produced by Mr. Stephen Thomas (by kind permission of Mr. Nigel Playfair). He has an eye for picturesque grouping, and his crowds of villagers and gipsies were disposed with good effect in the second act revels. In this scene a country dance to the traditional tune of the Staines Morris was performed with such "go" and spirit that the delighted audience insisted on its being done all over again. As the heroine, Miss Mabel Kelly was perhaps inclined to take her rôle a trifle over-seriously. But she acted prettily, and her singing was tasteful. Miss Molly Morel, in the part of the less unnaturally dutiful daughter of the under-plot, Theodosia Sycamore, had a task to which she was

(Continued at foot of next col.)

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(Continued from preceding col.)

fully equal. She has humour, bears herself with ease, shows a nice regard for "period," and sings in first-rate style. Mr. Hubert Langley managed to make something like life of the noble lord who stoops to the miller's daughter but cannot do so without talking over-much about it—no easy feat!—and Mr. Robert Turnbull, a musical-toned tenor, sang the songs of bluff Farmer Giles very well indeed. Mrs. Edith Baird succeeded better than anybody else in stepping back into the 18th century, and carried off Lady Sycamore's airs and graces in capital fashion. Mr. Reginald P. Bellairs gave definite character to the part of her decidedly worse half, Sir Harry; Miss Sheila Graham and Mr. Charles G. Shepherd played a quarrel smene effectively, and Mr. Edgar Cyriax was good as the miller.

Next week, at Æolian Hall, the London String Quartet will play all the Beethoven Quartets in chronological order, beginning on Monday evening with numbers one, two, and three of Opus. 18, and ending on Saturday afternoon with Opus 132 and 135, and the Grosse Fugue (Opus 133). This will be the fourteenth such "festival" given by Mr. James Levey and his colleagues, Messrs. Thomas Petre, H. Waldo Warner, and C. Warwick-Evans.

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WEDNESDAY, DECEMBER 3, 1924.

PUSSYFOOT AGAIN TRIUMPHANT.

OUR worst fears regarding the proposal to remove the drink restrictions from music halls have been realised, and the recommendation of the Theatres and Music Halls Committee of the L.C.C. was ruthlessly turned down at last Friday's meeting. It is no exaggeration to say that the result came as a greater shock than that of last year. After the publicity that had been given to the question, and the ridicule that had been justly cast upon last year's decision, it was confidently hoped that the Council would be influenced, as in other instances, by the conclusions of their own Committee, arrived at after careful and thorough consideration of the case.

L.C.C.'s Teetotal Policy Continued.

By the narrow majority of four in a "house" of nearly a hundred, seventeen music halls are condemned to go "dry" for at least another year, not because their patrons so desire it, not because of the wishes of the residents of the neighbourhood, but because over a quarter of a century ago some faddists on the London County Council imposed the policy of Pussyfoot upon all the newly-built music halls they were called upon to license, while allowing those already in existence to carry on in full possession of their privileges. Some of the halls are within a stone's throw of each other, and nowhere can an example be found where any establishment without a drink licence has any better record from any point of view than the other. It simply is that members of the audience at one house are able to obtain refreshment within the walls of the theatre, while the others have to go out in all weathers to the public-house in order to quench their thirst. It is sheer nonsense for the supporters of the teetotal system to say that people preferred to go to places of amusement where drink was not sold. If that were so, how long would music hall proprietors adhere to the licence which they possessed? The primary consideration of entertainment providers is to fill their houses, and if they could attract more people by stopping the sale of intoxicants they would be the first to do so.

Revue Time is Refreshment Time.

Another proof is furnished by the fact that the refreshment ban is operative only when a variety entertainment is being given, so that when that variety entertainment takes the form of a revue there is no prohibition at all. Do patrons of a music hall where a revue is being given stay away because drink is sold on that occasion? The answer is found in the large number of halls which put on revue because it attracts the public in numbers sufficiently large to make it a paying proposition. We do not dissent from the statement of the representative of the United Temperance Council that the music halls are better now than in the old days, but we do deny that it is due to the enforcement of the restriction against intoxicants. We contend that the music hall owes its emancipation to the refinement of its entertainments, to the better class artists who are attracted to it, and to the disappearance of the odium which undeservedly used to attach to it. To emphasise the anomaly, the Council within the past year or so has given more and more increased facilities to hotels and restaurants to present a music hall entertainment with unrestricted facilities for the consumption of liquor.

The irony of the occasion is pushed home at Liverpool, where the new Empire has been allowed to revive its drink licence, which lapsed years ago, without any restrictions whatever. Liverpool has shown London the way, and it remains for the metropolis to follow. That, obviously, can only be done by the people asserting their rights, and the opportunity will be presented next March when the L.C.C. elections take place. Let every music hall habitue who desires fair play make a point of interrogating his candidate on the question of granting justice to the halls, and let every music hall manager impress upon his patrons the desirability of so doing. There should be a concerted endeavour on the part of all amusement providers to secure that end. Just as the stage joined with the screen in an endeavour to get relief from the entertainment tax, so the latter should come to the assistance of the variety theatre to secure the removal of the drink restrictions. Petitions, to be signed by patrons, should be prepared and presented at the next licensing sessions in order to counteract what is as flagrant an example of stupid legislation as has ever been recorded.

MY IMPRESSIONS OF AMERICAN VAUDEVILLE AND MUSIC HALL AUDIENCES.

By DICK HENDERSON.

They say "when in Rome, you must do as the Romans do." That may be so if one is in Italy, but it is not necessary to remember that adage when one gets to this side of the Atlantic. I have already found out that to sink one's personality, and especially submerge the fact that you are English-born, is utter folly, and quite uncalled for. The average American citizen welcomes, and is always ready to offer the "glad hand" to anyone from the other side. A splendid example of this "entente cordiale" feeling between the peoples of the two nations was shown the other week when the Prince of Wales was the guest of the best American society. As it is with a Prince, so it is with the ordinary working-man who comes here with a sincere desire to make good, and act naturally. At least, I have found it so.

As this is my first visit to America, I was naturally anxious as to the wisdom of leaving my native country and friends in the hope of building up for myself a wider reputation among utter strangers. However, these anxieties were all dissipated before I finished my first week's work under the new conditions. From the very start I found myself entirely at home with my audiences and the people generally.

So far my observations regarding American variety are, that it is absolutely essential for English performers to Americanise their jokes and gags, as far as possible. For instance, the coinage of the two countries being so different, pounds, shillings, and pence convey nothing to an audience here. If you have to talk of money, it has to be in dollars and cents.

Slang English words may be easily misinterpreted, and what is more, the atmosphere of American music hall is entirely different from what we are accustomed to at home.

I must say I appreciate the manner in which the managers give the "glad hand," helpful suggestions, and sound advice to the stranger within their gates. In other words, if you have the act, they back their opinion, and will go out of their way to make it a success to the best of their ability.

I must admit that American vaudeville is different from the standpoint of humour, but, despite that fact, there is really no antipathy towards a genuine English artist. As I have already said, no artist need be afraid to reveal his nationality. The American public is not only anxious to meet its English cousins, but willing to seal the friendship which now exists between the two nations. I have formed that opinion from the fact that men like Harry Mundorf, of the Keith Circuit, and Henry Chesterfield, of the N.V.A., have done so much for me in the way of encouragement and hospitality. I can express nothing but the highest praise for all their kindness.

Now, regarding my own prospects, I do not wish to appear egotistical, but when one receives such a tempting offer as I did from one of the best-known producers in America, four days after my arrival in the country, well, it indicated immediately that I was heading in the right direction, and already on the fair road to success.

The same "grand and glorious feeling" came over me, on another occasion, when Stage-Manager Hall, of the Orpheum, Brooklyn, the first night of my engagement there, insisted I should go before the footlights and express my thanks for the enthusiastic reception the Brooklynites gave me. It appeared my act had literally "stopped the show," but—Que for Curtain.

[Photo, Fielding.

THE DRAMA IN AMERICA.

"Desire Under the Elms"—"Simon Called Peter"—"Silence."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 15.—Eugene O'Neill's latest play is called "Desire Under the Elms," and is in three acts. It was produced at the Greenwich Village Theatre on the 11th inst. The scene is a bare, ugly farmhouse in New England. The setting was designed by Robert Edmond Jones, and is extremely realistic, with a front removable in sections, so that various parts of the interior may be revealed as the occasion demands. The play begins in the spring; the second act is two months later, and the third act a year later. In the Cabot homestead are two brothers, Simeon and Peter, a younger half-brother, Eben, and their flinty old father. The younger son, not so hard as the rest, takes after his mother, whom the father, Ephraim Cabot, worked to death. The two older boys, tired of life on the farm, decide to seek their fortunes in California, the time being during the gold rush of 1850. Eben, the younger, takes $600 from his father's hoard and buys Simeon and Peter's share of the farm with it. Before long the elder Cabot brings home a young wife, who falls in love with Eben. His resistance to her wiles is short-lived, and the result is a son, whose arrival gladdens the heart of old Ephraim, so that he proclaims to the world this undeniable evidence of his virility at the age of seventy-six. During a drunken celebration of the event Ephraim tells Eben that he has had the son by his young wife, Abbie, in order to prevent Eben from inheriting the farm. To prove her love, when Eben accuses her of playing him false, Abbie suffocates the infant. Eben, shocked beyond words, runs for the sheriff. The father turns the livestock loose in the woods and plans to go away, but when he discovers the loss of his money he believes that God has willed that he shall stay on the farm. When the sheriff comes Eben falls at the woman's knees, taking part of the blame on himself, and they are led away by the sheriff. The hard and lonely Ephraim, left on the farm, consoles himself with the thought that "God, too, is hard and lonely." The unflinching realism of certain passages in the play has called forth much comment. Walter Huston portrays the character of Ephraim Cabot convincingly. Mary Morris, as Abbie, and Charles Ellis, as Eben, play their parts effectively.

"Simon Called Peter."

Robert Keable's successful war novel has at last reached the New York stage. We have been hearing about it from Chicago and other cities during the last year or so, and now William A. Brady has brought it to the Klaw Theatre. The play was written by Jules Eckert Goodman and Edward Knoblock in four episodes and an epilogue. The action begins in the vestry of Peter Graham's church. The second episode occurs in an officers' mess, the third in the private dining-room of a French café, and the fourth in a room at a London hotel. The theme of the play is somewhat akin to that of "Rain," as it brings into contrast the teachings of the Church and this world as it is lived in, and the authors, it may be remarked, have undertaken to develop this idea to the limit of its theatrical possibilities. Peter Graham finds him-

(*Continued at foot of next cols.*)

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self unable to remain in the pulpit tamely exhorting his flock whilst the war rages in France. A lady of doubtful virtue taunts him with being "a damned hypocrite," and he leaves forthwith for the front as a chaplain. There he meets and falls in love with Julie Gamelyn, a nurse, and while on leave they spend a week-end together at a London hotel. In the novel Julie leaves Peter after confessing to a misstep in her youth. The play ends, however, with Peter renouncing the Church and remaining with Julie. The outstanding scene of the play occurs in the private dining-room of a French café, where Madeleine, a cocotte, in tempting Peter, provides the high point of excitement and the low point of disrobing. Maddened by her failure, Madeleine throws open the door that she has locked and invites the world to witness her supposed success with the chaplain. Many in the audience gasped, but the obvious theatricalism of the scene caused others to laugh. Leonard Willey as Peter and Catherine Willard as Julie have won praise for their portrayals.

"Silence."

H. B. Warner has scored a success at the National Theatre in this absorbing play by Max Marcin. It has been adjudged one of the best melodramas of recent seasons. Mr. Warner gives a first-rate performance in the rôle of Jim Warren, a crook, who deserts his sweetheart and their child, and then, twenty years later, finds himself in a position where he is willing and anxious to sacrifice his life by keeping silent in order to shield his daughter. The opening scene is laid in the death house of a penitentiary, and shows Jim Warren a few hours before the time set for his execution, steadfastly maintaining the silence which is responsible for his predicament. Scene two carries us back twenty years to the home of Mollie Burke. The action that follows explains the reason for Warren's silence and unfolds the story that is behind it. In the last act the scene is the death house again, the first act being continued. In the end Warren saves himself from the electric chair and decides to abandan the shell-game as a means of livelihood. Flora Sheffield, H. Cooper Cliffe, John Wray, Clare Weldon, and Frederick Perry play prominent parts well. Crosby Gaige is the producer.

"Madame Pompadour."

Martin Beck opened his new playhouse on the 11th inst., and it proved to be one of the handsomest in New York. It is in Forty-fifth-street, near Eighth-avenue, and marks the first encroachment of the theatre district upon that part of the city. The new house is called the Martin Beck Theatre, and seats an audience of 1,200. "Madame Pompadour," the initial attraction, was produced by Charles Dillingham and Martin Beck. This is the operetta that has been presented in various parts of Europe during recent seasons, and the first-night audience included many persons who had enjoyed Leo Fall's delightful music in Budapest and Berlin, in London and Vienna. The piece has received very handsome treatment at the hands of Messrs. Dillingham and Beck, and its reception was most enthusiastic. In the name part Wilda Bennett gave a vivacious and pleasing performance. John Quinlan, in the opposite rôle, sang well, and others who distinguished themselves were Wanda Lyon, Florenz Ames, Oscar Figman, and Louis Harrison. The comedy song, "Oh, Joseph!" in the second act, and two charming waltzes, "Magic Moments" and "By the Light of the Moon," were the favourite musical numbers.

THE PLAY IN PARIS.

Stage Version of Novelette at Jane Renouardt's Daunou—Rollicking Farce of Elder Don Juan—Revising the Moscow Decree.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Yet again we have a dramatised version of one of Henri Duvernois' innumerable stories. On Friday Mlle. Jane Renouardt presented at her Theatre Daunou a three-act comedy, in 14 scenes, "Nounette," or "La Déesse aux cent bouches," adapted by Abel Tarride (the actor) and his son Jacques from the novel of that name, which met with a favourable reception. Those who have read the book will want to see the piece, and those who have seen the Daunou show will be anxious to have the book. "Nounette" is a little work girl who reciprocates the love of André, who moves in fashionable society. He rigs up a modest little nest where they secretly pass a few weeks of bliss, until André gets *blasé* and falls a victim to the amorous snares of Mme. Hurlu, the aristocratic wife of a wealthy bourgeois. Thereupon the neglected Nounette throws herself out of the window, fortunately falling on an awning, which saves her unhappy life. An American impresario takes her to New York, where she grows rich as a Parisian star. On her return André realises that she is lost to him, and he also tries to commit suicide by shooting himself. He recovers, and the couple become reconciled. Victor Boucher (André), Bdlières (Hurlu), Juvenet (friend of the family), Gabriel Jacques (Dundee, the Yankee manager), Jane Renouardt (Nounette, the goddess with a hundred mouths, as she is designated in the book), Marthe Derminy (Mme. Hurlu), and Mlle. A. Payen (Nounette's intimate friend), all work hard to make the comedy a success. The synthetic scenery, consisting mainly of accessories, assisted in obtaining rapid changes of the 14 tableaux at a Paris theatre where entr'actes frequently constitute the greater part of the programme.

"Cinq Femmes sur le Dos."

When you have five women on your back it is time to throw up the sponge. Benjamin Rabier, the cartoonist famous for his laughing animals, has written a three-act farce on this theme, mounted at the Theatre Dejazet. Fortuné is a translator at Orleans. He has learned many tongues, but has never understood that of a woman. His wife, born a countess, has no affection for her husband. Fortuné does not hesitate to have a good time when he attends the language congress in the capital, believing his better-half capable of similar retaliation without going to a mothers' meeting. Made up as a young spark, he is able to pay court to a chorus lady who previously spurned his suit, become engaged to his landlord's daughter, flirt with the chambermaid—in fact, make up to five different women, and finally gets out of the scrape by putting the blame on to his alleged natural son. His spouse, called by telegram, takes Fortuné back to Orleans, forgiving his spree because he was able to deceive so many girls at the same time. "Cinq femmes sur le dos" is played in the true Dejazet style with Pierre Darteuil as the frisky husband.

"Le Compagnon de la Garconne."

The Moulin Bleu cabaret has produced a three-act vaudeville by Pix and Ricourt, billed as a "piece." Indeed, "Le Compagnon de la Garconne" is intended as a moral lesson, albeit the surroundings of this little Montmartre playhouse do not lend themselves to such teaching.

"La Machine à Souvenir."

Mlle. Paulette Pax, on behalf of the stage society known as Pour l'Amour de l'Art, at a matinée on Friday presented a three-act comedy by a newcomer, Roger Ferdinand. The young author is a professor of English in a private college in the South of France, but his "Machine à Souvenir" has no connection with such educational pursuits. It is the theme of the memory of a first love following one throughout this life. One character is obsessed in this way, whilst another thinks he is emancipated. As a matter of fact, he is relieved to resume his relations with a humble sweetheart he abandoned for a lady in a higher walk of life. René Trouvé, Herrand, Roger Coutant and Suzanne Dantes portray the characters with remarkable force.

Jean Borlin Ill.

"Relache" was announced as the title of a ballet to be presented at the Theatre des Champs Élysées on Wednesday by the Swedish company. This word signifies "closed temporarily," and is only used in connection with theatrical performances. When the critics arrived they found the doors of the theatre closed, and with *Relache* billed in a double sense. There was no performance that evening, as Jean Borlin, the star dancer, was unable to appear on account of illness. This indisposition, it is stated, may keep the theatre closed for several days.

"Giselle."

The Opera resumed the performances of the famous ballet-pantomime, "Giselle," by Adolphe Adam, on Wednesday. It was produced in Paris in 1841, when Carlotta Grisi danced the name part. Mlle. Olgar Spessivtzeva (well known in London) now assumes the rôle with Albert Aveline as partner. "Giselle," or "Les Wilis," was last seen in the French capital when Pavlova was giving a season at the Theatre des Champs Élysées three years ago. The book was written by Theophile Gautier, Coraly and Saint-Georges. The present version is arranged by Nicolas Sergueev.

Reorganising the Comédie Française.

The bomb-shell of the Minister of Public Instruction, nominally head of the Bureau of Fine Arts, controlling the State theatres, was anticipated. The predecessor of the present Cabinet Minister had been working on the projected reform of the Decree of Moscow for some months, in conjunction with competent authorities, particularly the administrator of the House of Molière. The proposition has been approved by the Government, and was published last week, whereby the interior management of the Comédie Française is rejuvenated to modern conditions. A foreigner can no longer be raised to the degree of societaire (sharing in the profits), which enviable position was held by the late De Max; the management in future distributes the rôles (not a committee) for a given number of performances; the abuse of extended vacations for profitable touring purposes is to be stopped, with fines for absence beyond the periods specified. Such are the main lines of the changes in the orders which Napoleon I drew up, while campaigning in Russia, for the Comédie Française. It is the first official amendment of the famous Moscow Decree. The reading committee in future will consist of twelve societaires (of both sexes), half of them selected by the Administrateur (manager), who serves as chairman, and the others by the members of the Comédie Française at the regular general meeting. The manager is still appointed by the Government.

THE VARIETY WORLD.

Golfing Fixtures—Stoll Cup Progress—Ladies' Guild Supper and Ball —Death of Ernest Shand.

Their Usual Luck.

The monthly medal and bogey competitions of the Vaudeville Golfing Society have lately been dogged by bad weather. Last Friday was no exception to the rule, and the rain made play impossible.

Golfing Futures.

On Friday, there will be the important competition at Coombe Hill for the Billy Gray "Banana" Cup. It will be medal play, and players in the provinces are eligible as usual. This handsome trophy is to be won outright, and competition is likely to be keen.

Next Tuesday, the 9th inst., there is the special general meeting at Frascati's, called to consider Mr. Billy Merson's proposal to limit membership of the Society. Proceedings will commence at 11.30 a.m.

The usual monthly medal competition will be held at Raynes Park on Friday week, the 12th inst.

The Annual Dinner.

The annual dinner of the Vaudeville Golfing Society will be held at the Hotel Cecil on Sunday, the 14th inst., and is likely to be a very brilliant affair.

Stoll Cup Progress.

Mr. Horace Sheldon, in splendid form lately, won his match in the Stoll Cup competition against Mr. Bert Weston last week. Mr. Sheldon now meets Mr. Greeves Johnson in the next round.

Ladies' Guild Supper and Ball.

A final reminder that the Music Hall Ladies' Guild Supper and Ball takes place on Sunday next. Those wishing to be present must make early application for tickets, as only a very few remain. All application should be made to the Secretary, Music Hall Ladies' Guild, 18, Charing Cross-road.

The committee of the Music Hall Ladies' Guild wish to express their appreciation and sincere thanks to the Stoll Company, per Sir Oswald Stoll, for a Ball donation of 100 guineas; also Sir Gerald du Maurier for £10; Samuel Samuel, Esq., £5 5s.; Albert E. Woodgate, Esq., £3 3s.; J. B. Joel, Esq., Messrs. Willings, and J. P. Eddy, Esq., £2 2s. each. Miss Marie Dainton, Mrs. Lawrence, Miss Esta Stella, S. Selby, Esq., Godfrey Phillips, Esq., Albert H. Robinson, Esq., Albany Ward, Esq., Wilton David, Esq., and Messrs. Glitzman and Ring, £1 1s. each; Miss Anne Dorothy, £1; Nixon Gray, Esq., Philip Barbour Lotinga, Tucker, and W. M. Lazarus, 10s. 6d. each; and Billy Danvers, Esq., 10s., all per Miss Lottie Albert.

Death of Ernest Shand.

It is with deep regret that we record the death of Ernest Shand, who passed away at his home at Moseley, Birmingham, on Friday, aged 56. For many years a popular figure on the variety stage, Mr. Shand made his stage debut at the age of 19 in musical comedy. For some time he toured as Monsieur Pompier in "The Gay Parisienne," and Captain Jack in "The Gay Grizette," and he made his first vaudeville appearance at the Tivoli in 1899. Afterwards he appeared at every hall of note in the kingdom, introducing many popular songs to the public, such as "At the Seaside," "I Really Only Meant to be Polite," "Oh, Isn't It Singular?" "What Would the Congregation Say?" and "We Really Had a Most Delightful Evening."

He was reputed to be one of the leading guitar players in the country, composing most of his own songs. His daughters, Phyllis and Eileen, are among Mr. Barry Jackson's Birmingham Repertory Players. Miss Phyllis Shand is at present appearing at the Court Theatre.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 26 death levies are now due on the 1924 book. Red stamps 48.

Warning to Artists.

Lady artists who are being offered engagements at Malta should, before accepting them, consult the officials of the V.A.F.

Charles Wilmott's Bereavement.

The sympathy of all who know him has been extended to Charles Wilmott, the well-known writer, who has also for so many years been associated with the firm of Francis and Day, on the sad bereavement sustained by him on Wednesday of last week, when that amiable lady his wife died of heart trouble. The funeral takes place this morning (Wednesday) at Finchley (Islington) Cemetery.

Manchester Matinée for V.A.B.F.

Next Wednesday, at 2, a special matinée performance will be given at the Manchester Hippodrome (by permission of Sir Oswald Stoll) in aid of the Variety Artists' Benevolent Fund. The artists announced to appear include Robb Wilton, Cicely Courtneidge and Jack Hulbert, Toots Pounds, Jack Edge, Will Fyffe, Piccadilly Dance Band, Cosgrove and Burns, Annie Rooney, Jean Alexander, Ashton Concertina Prize Band, Alan MacKelvin, Joan Cowley, Gracie Fields, Fred Barnes, Kirkby and Hudson, French Players, Mary O'Farrell, Zetta Mor, Zellini, Marie Lawton, Jock Whiteford, Kemp and Freeman, Dorothy Penny, Fred Morris, Will Lacey, Milton Hayes, George D'Albert, Katrina and Joan, Griffiths Bros., Tit-bits from "Stop Flirting." Seats range from £1 to 1s. 6d.

Georgie Wood Arrives Home.

Last week-end Georgie Wood arrived back from America. He travelled from New York by the "Homeric," and reports a very enjoyable trip home. Georgie, who has been away from England for eighteen months, will shortly commence rehearsals for the panto. at the London Hippodrome.

Lily Morris.

At the Alhambra last week Lily Morris concluded her English contracts for the present, and sails for America next Saturday per the s.s. "Auramia." The boat train is due to leave Euston at 8.30. Miss Morris will be playing ten weeks in the States, and then returns to England to resume her engagements at the Victoria Palace.

Many Happy Returns.

On Monday next, the 8th inst., the Eastbourne postman who delivers letters to "Hillcrest," Meads-road, is likely to have a heavy "bag," it being the anniversary of the birth of David Day, the veteran founder of the well-known music publishing firm.

Will Dalton's Latest Offering.

Mr. Will Dalton is offering Mr. Fred Karno's new show, "Karno's Follies," which is an enormous success in the provinces, and last week, at the Hippodrome, Preston, played to record business. Mr. Dalton has been appointed sole booking manager, and claims that this show is *the* "comedy brain wave" of shows touring at present.

The Wolves: Manchester Den.

The Manchester "Wolves" on Wednesday last had a most successful ball at the Piccadilly Danse Saloon. Many of the professionals in Manchester put in an appearance to help keep the "Wolves'" Cot in the Royal Infirmary. The "Wolves" are indebted to the management of the Piccadilly Theatre for their great assistance.

Birthday Celebrations.

Mr. Horace Sheldon and Mr. Billy Gray (the generous donor of the Cup that the members of the Vaudeville Golfing Society are competing for on Friday) have found that their birthdays synchronise. They therefore celebrated the event on Monday with a most enjoyable dinner and dance at Frascati's. Among those present at the dinner were Mr. and Mrs. Reggie Mills of the N.S.L., Mr. Vivian Palmer and Miss Marie Douglas (Mrs. Palmer). Later on a contingent from the Palladium, including Mr. C. Foster Morner and Mr. Walter Williams, came along.

Miss Dorothy Derry.

In error it was stated in our Songs and Singers Notes of Nov. 19 that Miss Dorothy Denny had been engaged to play principal girl for Messrs. Jazon and Montgomery's "Bluebeard" pantomime. The name should have read Miss Dorothy Derry, who, as previously stated, is booked as principal girl in the above production

Proud Papa.

On Saturday last a daughter was born to Mrs. Peter Fannan, at the Belgrave Nursing Home, Stockwell. Fortunately Peter was playing in town at Walham Green.

Freddy Austin.

Freddy Austin has been re-engaged to appear in pantomime at the Lyceum Theatre. This is his fourth panto. engagement with Messrs. W. and F. Melville. He wishes to thank Bros. O'Gorman for offer of six months' tour in revue.

Mr. Fred O'Malley's Bereavement.

The many friends of Fred O'Malley, who is playing with Will Murray's "Casey's Court," will learn with regret of the death of his father, at the ripe old age of 96. He was buried at Anfield Cemetery, Liverpool.

"Leap Year."

On Monday next "Leap Year" enters on the last two weeks of its long non-stop run at the London Hippodrome. By Dec. 20, when it will actually be taken off to make room for Julian Wylie's "Mother Goose" pantomime, it will have played 471 performances. If his good fortune continues, George Robey will then have appeared on every occasion. By arrangement with Mr. R. H. Gillespie, "Leap Year" will be transferred in its entirety to the Palace Theatre, Manchester, for a season there. A répétition générale of the "Mother Goose" panto. will be given on Christmas Eve, at 6 p.m., to the Press and by invitation only. The first public performance will be at the matinée on Boxing Day.

"Follow the Money."

On December 15, at the Hippodrome, Eastbourne, P. M. Turner's new show, "Follow the Money," featuring Gilbert Payne, supported by Gladys Horridge and a strong cast, will be produced. The show will be seen in town early in the New Year.

Winifred Ward.

Last week Miss Winifred Ward, who was appearing at the London, Shoreditch, fixed up a contract to play the title-role in "Aladdin" at the Theatre Royal, Bristol.

Mr. Archibald Haddon.

Mr. Archibald Haddon's appointment as publicity organiser to Sir Oswald Stoll is a happy choice, for few newspaper men know more about London theatrical and music hall life than Mr. Haddon. His work as a dramatic critic is well known, and latterly he has revealed that he is an efficient publicist by his booklet upon the music halls and the licensing question. Mr. Haddon for some time has had the biggest audience that it is possible to conceive as the dramatic critic to the B.B.C. Every week he has given a wireless theatre talk, and his published volume, "Hullo, Playgoers!" (Cecil Palmer, 3s. 6d. net) shows, if one did not know it before, that Mr. Haddon is a man with a thorough knowledge of the drama, a person of catholic tastes whose judgments are sound and reliable.

The Fayre Four.

The Fayre Four Sisters, those charming exponents of the concertina, left England last week for a Continental tour, opening at the Winter Gardens, Berlin. They will be abroad until May.

Harry McKelvie's Panto.

Next week rehearsals commence for Harry McKelvie's panto. at the Princess's, Glasgow. The title is "Hi, Diddle Diddle," and a fine cast includes Beatrice Allen (principal boy), Marjorie Fulton (principal girl), Syd Walker, Brete Harte, Dave Bruce, Sylvia Watt, George Ali, and the Sisters St. Vincent. Dec. 20 is the production date.

Tommy Lorne.

Last week, at the Empress, Brixton, Tommy Lorne concluded his run in "Scotch and Polly," and is now rehearsing for panto. for the Pavilion, Glasgow, where he plays the title-rôle in "Tom, the Piper's Son." After the panto. Tommy returns to "Scotch and Polly."

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DRINKS IN MUSIC HALLS

Council Negative Committee's Recommendation.

NARROW MAJORITY.

On Friday, following a full debate at the County Hall, Westminster, the London County Council rejected the recommendation of the Theatres and Music Halls Committee that music licences in respect of 17 music halls should be renewed, subject to the condition that no intoxicating liquors shall be sold or consumed in the auditorium.

On a show of hands 41 members voted for and 34 against an amendment moved by Sir John Gilbert, seconded by Mr. H. Snell, that drinks should not be sold on the premises.

The music halls concerned are: —

London Coliseum.	Kilburn Empire.
Camberwell Palace.	Lewisham Hippodrome.
Chelsea Palace.	New Cross Empire.
Brixton Empress Theatre of Varieties.	Poplar Hippodrome.
Battersea Grand Theatre.	Rotherhithe Hippodrome.
Finsbury Park Empire.	Shepherd's Bush Empire.
Hackney Empire.	Shoreditch Olympia.
Islington Empire.	Regent's Theatre, King's Cross.
Kennington Theatre.	

A division was taken, when 47 members supported Sir John Gilbert, and 43 voted for the committee's recommendation.

Last year the figures were 32 for the removal of the restriction and 44 against.

The licences as now issued bear the condition: "That no intoxicating drinks shall be sold or consumed on the premises except when they are used solely for the performance of stage plays, and notice shall be given forthwith to the Council of any proposal to change the performance from music and dancing to stage plays, or *vice versa*."

At the recent annual meeting of the Theatres and Music Halls Committee, application was made in respect of the above-mentioned places for the omission of the condition.

After hearing counsel for the applicants, the Committee decided to recommend the granting of the licences, subject to the proviso that no drinks should be sold or consumed in the auditorium. Hence Friday's debate and result.

At the committee proceedings, notice of objection to the omission of the drink restriction had been given to the applications relating to the Battersea Grand Theatre, Islington Empire, and Kilburn Empire, by neighbouring licensed victuallers, on the ground that it was "unjust and unfair," but the opponents did not appear before the County Council.

Mr. Herbert Hunter presided at Friday's meeting, and Mr. Cecil Whiteley, K.C., Mr. C. Doughty, and Mr. Sutton-Nelthorp again appeared to argue the general principle that intoxicating liquors should be sold in all the music halls. Mr. G. Hinde, K.C., with Mr. R. C. Havers, represented the London United Temperance Council.

Mr. F. Hinde, K.C., addressed the County Council in opposition to the recommendation. He mentioned that a petition had been presented by those who had learned with very great concern and surprise of the proposition praying that the County Council might adhere to its policy. Proceeding, counsel said that even if the County Council removed the restriction it did not follow they would get uniformity. Each of the music halls would have to apply to the local justices, and it was conceivable that they would not all act alike, and so the anomaly would still remain.

Mr. Cecil Whiteley, K.C., on behalf of Mr. Chas. Gulliver, addressed the County Council, and argued the case generally on behalf of the 17 "dry" halls. He said that a foreigner who had heard the opposition might well think they were having a debate on the sale of intoxicating liquors. The question, however, was whether Mr. Charles Gulliver should have his music and dancing licence in respect of the Camberwell Palace renewed—whether his building was safe and sound and whether he is a fit and proper person to hold a licence. That was the question and the only question. The committee had granted 313 licences for music and dancing. Of that number, 35 related to theatres and music halls, all of which had power to sell intoxicating liquors. In addition, there were some 150 hotels and restaurants licensed for music and dancing. Not one of them had any restriction as to liquor, and, provided they complied with the rules and regulations of the County Council, could give cabarets and such-like entertainments. Why, then, differentiate as between the Camberwell Palace and the other places? It had been said, "Do not reverse the settled policy of the County Council." He was asking the County Council in respect of 17 music halls to keep to its policy—let them be placed on an equal footing with other music halls, restaurants and hotels. Of the 17 halls, six had been granted stage play licences, and under them could sell drink to-morrow.

Sir John Gilbert moved an amendment to the committee's recommendation providing for the omission of words that no intoxicating drink shall be sold or consumed in the auditorium, and the substitution of the words, "no intoxicating drinks shall be sold or consumed on the premises." Proceeding, Sir John said that that was the third time the Licensing Committee had sought to override the County Council. Where was the finality? he asked. Nothing had occurred since 12 months ago to alter the position. The committee should have recognised that the full Council were equally divided and hated a change in the circumstances or constitution of the body.

Continuing, the speaker said that there had undoubtedly been a great change in the characteristics of places of entertainment and the audiences. There had been an extraordinary improvement. There was undoubtedly a tendency on the part of the public to visit places of entertainment that did not possess drink facilities. Why should the County Council force the question upon the people?

Mr. H. Snell seconded the amendment, in the absence of Mr. H. Gosling, who acted in a similar capacity last year.

Sir Percy Simmons, chairman of the committee, who was very inaudible in the Press gallery, was understood to state that the committee had made the recommendation in order that the County Council as a whole might decide the question. He was pleased to see that the temperance party had not persisted in their argument that there was a lower tone of entertainment at places that sold drinks as compared with other halls.

Mr. Herbert Morrison, who opposed the proposition last year, supported the committee's recommendation on the grounds that the County Council sat as a judicial body to administer justice on equitable lines. What was good for one music hall was good for another (A Voice: Public policy.)

Mr. Morrison: Yes, but even that must be administered with equity. The temperance argument, to be sound, should be advanced against all the music halls, and why, he asked, did they not oppose the renewal of the licences in places where intoxicating drinks were sold?

The Rev. Scott Lidgett opposed the recommendation. While the County Council sat as a judicial body, it was also an administrative body for the good of the county as a whole.

Miss H. Adler and Mr. C. T. Ammon also spoke in favour of Sir John Gilbert's amendment.

Syd Howard.

On Monday Syd Howard returned to town from Leeds, and is now rehearsing for Mr. De Courville's new show, "Flirts and Skirts," which is to be produced shortly.

Harry Ford.

We should not be surprised to see Harry Ford appearing in revue in the near future. Offers have recently been made that he is now considering, and if he decides to accept he will start early in the New Year.

Lillie Le Main.

At the London, Shoreditch, Lillie Le Main—mother of Sandy Powell—will make her reappearance in town when she will present a marionette show. Lillie White, who supported Sandy in his act for some time, will assist Miss Le Main with the above show.

Marie Kendall.

Accompanying Miss Marie Kendall upon her trip to Australia, Queenie Dell has just arrived back, and brings news of Marie's continued success down under. At present in Adelaide, the popular comedienne is due to return to Sydney and Melbourne for another season.

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LONDON VARIETY THEATRES.

THE COLISEUM.

How to mature new wine in old bottles is Serge Diaghileff's secret. Once again he has proved how well the new spirit of the ballet will dwell in bygone forms. The music of "The Faithful Shepherdess" is by Montéclair, who died two hundred years ago. The conventions of the story are of his time. The costumes—apart from the length of the dresses!—are those of old prints of the Paris stage. Yet La Nijinska's choreography resembles Massine's in its modernity. Though the steps are not as rich as his in humour, they are still quaint enough to keep us smiling at the gentle artificiality of the tale—and that is essentially the mind of to-day. Vera Nemtchinova is the shepherdess who is tempted by the offerings of the maid-servants and black slaves of the marquis (Slavinsky), and Woizikovsky is the shepherd who loves her truly though his gift is only a nosegay. Virtue triumphs because Aphrodite and Hymen—very beautifully represented by Tchernicheva and Dolin—intervene with the approval of Louis Quatorze. Here is another masterpiece.

There is another rare delight in the Coliseum bill. Edwin Burke's new playlet, "You Can't Beat Them," is a slight framework which nevertheless suffices to reveal the exquisite gift of Yvonne Arnaud. Marie, the part she plays, has a mean husband. Marie is, very, very quietly, determined to make him generous. She has a naughty little way of turning on the light when he wants it off and switching it off when he wants it on. She also manages to buy costly clothes, though he cannot imagine where the money comes from. His one weakness is Ruth, who collects money from him with ease. Marie catches her at it, and there is a scene. Directly his back is turned, however, Marie receives the money, and they burst into fits of laughter. The husband discovers their scheme and sees the error of his ways. All this was very prettily acted. With Edward Styles and Netta Westcott to assist her, Yvonne Arnaud swept us away with her impish charm.

Malvina, who preceded the ballet, scored a triumph with her dancing and fiddling. The Brocks supplied the necessary knockabout humour with their cycling jests interspersed with feats of skill. Another very popular act was the dancing of the Faraboni, three active people who each had a separate method of whirling round. Dorrie Dene displayed a sense of humour in the way she sang "He Calls Me Baby," and burlesqued the waltz song from "Tom Jones," while her voice held as many surprises as a jazz band. The Eighteenth Century Trio were pleasantly restful; Hildegard Arnold ('cello) and Evelyn Amey (piano) played efficiently, and Helen Lowthian's singing of "Allan Water," "Cherry Ripe," and "Sally in Our Alley" justified her choice of these old favourites. Popular Ernest Hastings rattled the piano keyboard breezily, and Jerry's backchat with Coram on military matters caused roars of laughter.

THE ALHAMBRA.

Ireland has had very few representatives in "variety" of late. There are several Scots of great ability, some Cockneys, dozens of Americans, and a fair number of Hebrews, but Talbot O'Farrell has been almost the only exponent of Irish humour to come before London audiences. In his absence, we are very glad to welcome Denis O'Neil to the Alhambra. Though his stock-in-trade consists of a brogue, a dulcet, winning voice, the power to melt us with a sentimental song about some favoured spot of his country, and a sense of the comedy inherent in his race, he has an individual manner that makes his show his own; in fact, he could appear in the same bill with the singer of "County Down" without challenging comparison. Denis O'Neil can make even Killarney seem a fresh subject in his ecstatic praise of its beauty, and he discourses spontaneously on "bulls" and other Irishisms.

Prior to his appointment in Edinburgh for the pantomime season, Will Hay provides us with another chance to enjoy his drollery. He appeals to the schoolboy sense that is dormant in all of us, and by awakening it, restores our early zest in life. His burlesque of a schoolmaster is as fresh and spontaneous as ever. Another humorous turn in the Alhambra bill is supplied by Bert Maddison, whose song, "What Did I Do?" is a merry jest of a soldier's life. Clarice Mayne has revised her entertainment, introducing a new song and fresh imitations; but, happily, she retains that amusing skit on the trials attending the holiday expeditions of those who possess large families.

Every week the enthusiasm aroused by Jack Hylton's Band grows more boisterous. Most of the pieces they play with such manifold resources of orchestration are staged with an effective sense of the picturesque. Their melodies range from the far away romance of "Sahara" to the humorous or tender. Alba Tiberio, whose versatility never fails to cause gasps of astonishment, comes back with her exhibition of music, marksmanship, sketching, dancing, quick-changing, juggling and weight-lifting.

The Twelve English Dancers are also fulfilling a return engagement to remind us of their efficiency in chorus work. The Three Appalonas, "phenomal equilibriets on the high pedestal," provide thrills, while La Flori, presented by Percy H. Boggis, is the centre of several brilliant pictures—Venice, Cairo, the North Pole, Holland, &c.—formed by the "Prysm Ray."

VICTORIA PALACE.

It may be said at once that Harry Tate is one of the most successful of anglers. It matters not from which "angle" you regard his sketch, "Fishing," the humour and the business is so quaintly personal that without him it would be as tobacco without matches. "Fishing" may not be new, buf it has History and Harry to commend it, to say nothing of a staccato style and a mobile moustache. And the audience loved it.

The pantomime comedian, Joe Jackson, is reputed to be the most imitated in the world. And it cannot be wondered at. He can be coy enough to make a squirrel blush, and as dashing as a duke. Add to these qualities some really clever work with a bicycle, and you have a self-contained and satisfying turn.

As a character comedian Harry Thurston excels in "Cameo Types of the Thames Embankment." He is uniformly successful as a sandwichman soldier and punter. As the former he has a capital song in "I'm the Bloke with Tons of Money On My Back."

Our Palace Girls are just as popular as ever, with new frocks and new dances, but with an old fascination. The famous horse, "Pogo," presented by the Griffiths Bros. and Miss Lutie, is a splendid piece of fooling, at which the R.S.P.C.A. could not possibly level any criticism; and the uproarious fun in this act never fails in its appeal. Syd Moorhouse's character studies—of a tramp and an old showman—are epics of their kind. The audience anticipated the good fare, for they acclaimed him on his entry. Minna Tomchinsky is a gifted Russian violinist with a distinctive personality and a fine sense of artistry. The Great Wieland has lost none of his dexterity, and as a conjuring comedian he is in a class apart; and Lilian Lee, who is as sweet to look upon as her voice is to hear, completed with a well-selected and well-rendered repertoire of songs and dances.

HAMMERSMITH PALACE.

Some months ago the well-known comedian Mr. George Mozart embarked upon an appearance in a production. A happier vehicle for him than "The Dare-Devil," the production in question (written by Mr. Austin Melford, with music by Geoffrey Hillier), could hardly have been found, and when we witnessed the show at the Hammersmith Palace on Monday it was playing to the heartiest laughter throughout. The figure Mr. Mozart cuts as the least likely of "dare-devils" is in itself sufficient to keep the audience in a state of unsuppressed merriment. Imagine, in addition, Mr. Mozart's famous mobility of countenance and funny little ways, and the reason for the show's success will be readily apparent. Mr. George Mozart as the gentle Bertie Bright in a boarding-house full of people whom he imagines to be lunatics is a sight that must not be missed on any account.

Capital support is given by a clever company, who take the show at the appropriately quick pace. Specially is this true of Miss Ann Moya, as the matrimonially inclined spinster; Miss Pym, who "sets her cap" at Bertie and eventually "lands" him. Miss Moya has added to her accomplishments a voice of considerable power, which is heard in several numbers. Others who contribute to the success are Miss Florence Hunter and Mr. Alexander Dane, who act and sing brightly as the young lovers; Mr. Lealie Crowther, whose towering form makes a capital foil to Mr. Mozart's diminutive frame; Mr. Sydney G. Smith, who makes excellent capital out of his song, "I'm Major Shotter"; Miss Grace Ross, as the stately boarding-house keeper; Miss Avis Grahame, as a fond mother; and Mr. Jack Vyvyan as the irrepressible anarchist, Krashoff. The music and lyrics are bright, and a capital chorus add considerably to the attractiveness of the production.

HACKNEY EMPIRE.

Miss Daisy Dormer, now at the height of her artistic powers and popularity, has splendid material with which to exploit her versatilty in the three numbers which she submitted here on Monday evening. "My Man," "Chili Bom Bom," and "Follow the Swallow" are widely contrasted, and in each item the popular comedienne is equally good, a storm of applause greeting her on the conclusion of her turn. The Brothers Egbert, as newly prosperous dustmen—in search of sartorial equipment to fit their unexpected affluence—are also heartily acclaimed, and from the cheery injunction, "Hurry Up, Walter," which accompanies their entry, until the fall of the curtain, the popular act is a riot of mirth.

Mr. Rupert Hazel, assisted by Misses Eva Parke and Pauline Crothers, submits a delightful musical act under novel conditions, in which he himself appears as the clerical chairman of a parish concert, and as such is able not only to introduce the ladies named, but in the process extracts no end of fun from a situation which most of us have ourselves experienced. Miss Florence Rex, in "Singing the Changes," gives clever impressions of old-time stars and their present-day successors; the Three Karreys "contortionate" to their hearts' content, and also that of the audience; and Jack Stocks—sombrely attired—gives vocal expression to by no means favourable opinions concerning the fair sex, which, however, did not appear to dismay in the least those ladies present in the auditorium. Mr. Horace Goldin, in his amazingly clever and elaborate illusionist act, concludes a fine evening's entertainment.

GRAND, CLAPHAM.

Heading the bill at the Grand, Clapham, this week, is the popular turn presented by Muriel George and Ernest Butcher. As singers of old folk songs and comedy duets they have no equal, and their turn is well received. Miss Ethel Brigstock ably assists at the piano. In the ventriloquial line, Johnson Clark is supreme, and is very clever in his manipulation of Hodge, the yokel. May Henderson, the Dusky Queen of Comedy, is here again after only a fortnight's interval, this time with "I Like Sausages" and "When the Sun Shines on Virginia Shore." Zetta Mor, who possesses a really good voice, was very popular in her versatile vocal scena, and whether as a country lass, a Spanish belle, or a coster girl, she is excellent. Naughton and Gold are two really funny comedians, their burlesque of a couple of workmen who attempt something but do nothing causing a great deal of laughter. Wilson Hallett, in his child mimicry, submits a turn which never fails to appeal. Nick Morton, the talkative songster, and the Billy Vardel Trio of Comedy Entertainers complete the programme.

SHEPHERD'S BUSH EMPIRE.

Iris and Phyllis, juvenile stars, are a very popular turn here this week. Their opening number, "I Like You, You Like Me," with one at the piano, is a capital introduction. Then one sings in confidential style, "I Wish I Wasn't Sweet Sixteen," and her partner follows with a smart comedy study, "At Mrs. Hick's," which leads up to the finale, an excellent number, "Get On the Puff-puff Early in the Morning." Iris and Phyllis are pretty little ladies with personality and charm, and a keen sense of comedy. They sing and dance excellently and were heartily applauded.

Talbot O'Farrell, the popular Irish entertainer, is topping the bill and is accorded a great reception. Harry Herbert and Naughton and Gold are other popular contributors to the bill. Nadejda Nicolaeva and Nicolas Legat, assisted by Ludmila Babitcheva, Bessie Church, and Peggy Cochrane, present a capital dancing show, and the programme includes the Huxter Brothers, "a hustler, a bustler, and that lazy fellow"; Fran Klint, the gloved manipulator; and Fred Russell, assisted by Gladys Russell, in "The Gladys Silvester Breach of Promise Case."

"A WORKING GIRL."

At Kilburn Empire.

Musical production in 4 scenes, by Norman Lee. Produced at Kilburn Empire on Monday, Dec. 1.

Mr. Ernie Mayne, in his speech at the fall of the curtain on Monday, paid a generous tribute to Mr. Norman Lee for his excellent work in this show. "A Working Girl," presented by National Stage Plays, Ltd., is full of good things. The play tells how Dorothy, a waitress at the Tiger Café—the picturesque first scene—sighing for romance, falls in love with Peter Corner, son of the Hon. John Corner. She is sacked from the café, and becomes manageress of Old Joe's Store, where Peter finds her and takes her to meet his father at the River Fête (a delightful setting this), and Old Joe is persuaded to impersonate Dorothy's "Granny," and finally Dorothy and Peter are united.

The fact that Mr. Ernie Mayne plays the part of Old Joe and "Granny" ensures that the comedy is in good hands. He fits into revue like the proverbial glove, and in all he does there is the stamp of the real artist. His song "Has Anyone Seen My Pom?" is a gem. Miss Elsie Lytton, a pretty leading lady, plays Dorothy with much charm. She sings well, acts cleverly, and is a neat little dancer. Her numbers, "I'm Going to Have a Real Good Time," "Why Should I Care?" "Everybody Knows It," and "Every Little Thing," were loudly applauded, and so were her duets with Mr. Guy Latham, who is well cast as Peter Corner. The speciality act of Anne Brady (who makes a good Susie) and partner deserves special mention, as does the smart political medley which Mr. Harry Bickley sings with Mr. Mayne. The Misses Elsie Stanley, Nina Martin, and Mary Morgan, and Messrs. Frank Fox and George Eastbury, and a chorus all give valuable assistance.

"LOVE AND LAUGHTER."

At the Alexandra, Stoke Newington.

George Jackley appears in this farcical revue as a man-of-all-work, who succeeds to a peerage—for a brief time only, and his impersonation is a very diverting one. Mamie Soutter, as his sweetheart, displays a rare gift of farce, and she is equally successful with song and dance. Vincent Lawson is an imposing retired colonel turned drug store keeper. Harold Clemence and Harold Farrar are both good in light-comedy songs and dances, and Elsie Coram sings ballads very effectively. Frank Quin and Scott Thompson do the little that is required of them very well, and Grace Russell plays the part of Lady Guillemit like a born aristocrat. Particularly praiseworthy is the Premier Quartette and the Lawrence Tiller Troupe of girls, who execute some attractive quick changes. The dresses of the ladies are magnificent.

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6.15 LEWISHAM HIP. 8.40
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6.40 COLLINS'S. 9.0
"THE KING OF CRIME."

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 8, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 29 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of Jubilee Hall, Weymouth, which is at 12 o'clock.
JERSEY ALHAMBRA.—Scottie and Welsh.
JERSEY OPERA HOUSE.—Jersey Green Room Club.
SALISBURY PALACE.—"The Covered Wagon" Film.
WEYMOUTH JUBILEE HALL.—"A Little Bit of Fluff."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Singel and Cole.
HAMILTON HIPPODROME (rehearsal, 1).—"Bonnie Scotland Calls You."
IPSWICH HIPPODROME (rehearsal, 11.30).—Jimmy Jewel and Co., A. D. Robbins, Dolly Elsworthy, Enderby, Gertie Orchard, Will Judge, Surprise Quartette.
IPSWICH LYCEUM THEATRE.—"Maid of the Mountains."
NORWICH HIPPODROME (rehearsal, 2).—Tommy Mostol presents "The Golden West."
NORWICH THEATRE ROYAL.—"French Leave."
PAISLEY RINK PALACE (rehearsal, 12).—Scott Argyll, Ike Freedman, Atelenta.
PAISLEY THEATRE (rehearsal, 12).—Graham Watson presents "Rip Van Winkle."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE-HIPPODROME.—The Great Raymond, and Vandeville Company.
ASHTON-UNDER-LYNE PAVILION THEATRE.—The Two Cures, pictures, and company as booked.
BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "The Cotton Spinner."
ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "The New Clown."
LIVERPOOL PAVILION THEATRE.—Jazon and Montgomery present "Sinbad the Sailor" Pantomime.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
MANCHESTER HULME HIPPODROME.—Walter Bishop presents "Dick Whittington" Pantomime.
MANCHESTER JUNCTION THEATRE.—Williams and Caldera, pictures, and company as booked.
MANCHESTER KING'S THEATRE.—Billy Doust presents "Cabaret Nights."
MANCHESTER METROPOLE THEATRE.—Fred Groves and Harold Lloyd present "The Under Dog."
MANCHESTER OSBORNE REPERTORY THEATRE.—The Broadhead Dramatic Co. present "Bulldog Drummond."
MANCHESTER QUEEN'S PARK HIPPODROME.—Fred Karno presents "Queen's Park Follies."
MORECAMBE WINTER GARDENS.—Picture entertainment.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Miss Dolly Ross presents "Robinson Crusoe" Pantomime.
SALFORD ROYAL HIPPODROME.—Mr. Will De Lacy presents "Humpty Dumpty" Pantomime.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Bud Richie presents "Dippy."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Cellsus and company booked.
WEST BROMWICH THEATRE ROYAL.—Tom and Kitty Mazor present "Special Edition."

LONDON SYNDICATE HALLS.
(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)
BLACKBURN.—The Vedras, Madame Cooke, Howard Rogers, Lauri Howard, Vesta Bros., Wensley and Dale, Stuart and Cameron.
BRADFORD.—G. E. Williams' "Crisps."
BURNLEY.—Jack Taylor's "Wild Oats."
CARLISLE.—A. E. Miles and Alice Maude's "Marguerite."
HALIFAX.—Les Paulettes, Robert Bemand, May Stevens, W. G. Watts, Evelyn Tyser, Ten Loonies, Upstone and Aspden.
HUDDERSFIELD.—Cambridge Productions' "Rent Free."
LEICESTER.—Company as booked.
SOUTHAMPTON.—King and Benson's "Sign On."
WARRINGTON.—Jerez and Ford, Terry Wilson, Tom E. Dean, Macdonald and Graham, Dave Godfrey, Henry D. Adams, Jane Croft.

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—George Edwardes' "Betty."
BURY THEATRE ROYAL.—John Lester's "Racing Mad."
DEWSBURY THEATRE ROYAL.—"Simple Simon's Baby."
HALIFAX GRAND THEATRE.—"Drawing the Dole."
HALIFAX THEATRE ROYAL.—Amateurs in "Billeted."
HUDDERSFIELD HIPPODROME.—"The Menu."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—Amateurs in "Merrie England."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Jardys, Eddy and Roy Vanwyck, The Cycling Brunettes, Jennie Benson, Muriel George and Ernest Butcher, David Poole, Foster Kershaw.
BIRMINGHAM GRAND (rehearsal, 1).—Dirk and Anton, Nixon Grey, Arthur Prince, Tom Clare, Wilson Hallett, The Five Bombays, Carrie and Dick.
BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
CARDIFF EMPIRE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.
EDINBURGH EMPIRE (rehearsal, 12).—John Lester presents "The Hollywood Follies." Cast includes Harry and Burton Lester.
FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents Frederic Bentley and company in "All in Favour."
GATESHEAD EMPIRE (rehearsal, 1).—Miss Ada Champion's Company.
GLASGOW COLISEUM (rehearsal, 11).—The great film, "Decameron Nights," featuring Lionel Barrymore and Ivy Duke.
GLASGOW EMPIRE (rehearsal, 11).—Harry Norris presents "Ring In." Cast includes Rebla, Osborne and Perryer, and Noni.
GLASGOW ALHAMBRA (rehearsal, 11).—Edna Best and company in "Six-Cylinder Love." Iris Hoey in "The Unfailing Instinct."
HANLEY GRAND THEATRE (rehearsal, 1.30).—"A Week in a Night." Cast includes Sam Mayo.
HULL PALACE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
LEEDS EMPIRE (rehearsal, 1).—"Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.
LIVERPOOL EMPIRE.—Theatre closed for rebuilding.
LIVERPOOL OLYMPIA (rehearsal, 1).—George D'Albert, Katrina and Joan, Milton Hayes, Samson, Fred Barnes, Rue Lambert assisted by Dorine, Griffiths Bros. and Miss Lutie, Kirkby and Hudson.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Andre Charlot and Jack Hulbert present "By the Way." Cast includes Cicely Courtneidge, Toots Pounds, and Jack Hulbert.
NEWCASTLE EMPIRE (rehearsal, 1).—Jack Joyce's Circus.
NEWCASTLE EMPIRE CINEMA.—Picture Entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller presents "Tilly." Cast includes Maudie Dunham and Arnold Richardson.
NEWPORT EMPIRE (rehearsal, 1).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.
NOTTINGHAM EMPIRE (rehearsal, 1).—T. F. Dawe presents Ella Retford in "Mam'selle Kiki."
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Warden and Hooper present "The Lilies of the Field."
PRESTON EMPIRE (rehearsal, 11).—Harry Day presents "Radios." Cast includes George Clarke.
SALFORD PALACE THEATRE (rehearsal, 10.30).—"Red Hot."
SHEFFIELD EMPIRE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Hold Up."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Wake Up," including Jack Gallagher.
STRATFORD EMPIRE (rehearsal, 1).—Rose and Budd, Forde and Downes, Renee and Godfrey, Harry Tate, J. W. Rickaby, Barker and Wynne, Sammy Shields.
SUNDERLAND EMPIRE (rehearsal, 1).—The Sunderland Amateur Operatic Society in "Rose of the Border."
SWANSEA EMPIRE (rehearsal, 2).—Nina and Nora, Adam Tomlinson, The Two Rascals, Joe Jackson, Fred Curran, The Three Karreys, Hal Wright.
VICTORIA PALACE (rehearsal, 11.30).—Billy Bennett, "Our Palace Girls," Marigny and Collette, Frank and Vesta, Huxter Brothers, Frank and Vera Vardon, Adami and Assistant.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Belle of New York."

STOLL TOUR.
(See page 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Anna Christie."
BRIGHTON HIPPODROME (rehearsal, 12).—"Love and Laughter."
LEEDS HIPPODROME (rehearsal, 12).—"The Rainbow."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Khaki."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Love and Kisses."
PARIS ALHAMBRA (period commencing Dec. 12, 1924).—Mutt and Jeff, Derkas, Rollin, Hanvar and Lee, Fred Cooper and Co., Nina Gerrard, Sommer Troupe, Herrmanas Rubio, Cesario Bros., Lucien and Mary, Leers Arvello Troupe, Mons. Busto, Mons. Gaudot, Five Akebonos.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Ullo!"
SHEFFIELD HIPPODROME (rehearsal, 12).—Company as booked.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Ku Klux Klan."
SOUTHEND HIPPODROME (rehearsal, 12).—"Joan All Alone."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Family Circle."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—The O'Gorman Productions present "Round the Town."
AYR PAVILION THEATRE (rehearsal, 1).—"Broadway Jones."
BATH PALACE.—"Shavings" revue.
BELFAST EMPIRE (rehearsal, 12.30).—"London to New York."
BLOOMSBURY CINEMA.—"Arcari."
BOURNEMOUTH WESTOVER.—Ivno and Babs.
EALING BROADWAY PALLADIUM
(*Continued at foot of col. 3.*)

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LAST WEEK - - - - HIPPO., BRISTOL
THIS WEEK - - - - THE ALHAMBRA
NEXT WEEK - - - - PALACE, LEICESTER

"THE SIXTH MAN."

An Adventure, in Three Acts, by Douglas Grant, Presented by Martin Lewis and Evan Thomas, at the Devonshire Park Theatre, Eastbourne, on Monday, Nov. 24.

Joan ..... Miss Olwen Roose
Martha ..... Miss Norah Howard
Old Peter ..... Mr. J. Sebastian Smith
Bill ..... Mr. J. C. Aubrey
Alf. Jones ..... H. Worrall-Thompson
Ginger ..... Joseph Meyclere
Handy ..... Lionel Williams
Chink ..... Alec F. Thompson
"Corfedrop" ..... Martin Lewis

At a period of time, presumably early eighteenth century, there lived in a lonely house on the Cumberland coast, with his lovely granddaughter Joan, a retired sea-captain of great age, eccentric habits and a considerable liking for rum. Being distrustful of banks, he keeps in his house in some secret hiding-place a great store of gold. This is the common talk of the neighbouring village. As the old man and his granddaughter, with their maid Martha, are the only occupants of this lonely house, can one wonder that the latter is somewhat agitated, and lives in constant fear of thieves, or worse, breaking into the house? Joan is not so suspicious, but she is obviously not so well acquainted with the seamy side of human nature as Martha is, for we know that the latter is engaged to a sailor, Alf. Jones, one of the crew of the ship "Osprey," and a native of the village.

When a storm is at its height, loud voices are heard without, and violent knockings on the old oak door. Joan, with more courage than commonsense, unbolts the door, which is immediately burst open by a desperate-looking gang of five men, covered with snow and drenched by the sea. Their leader, a truculent ruffian with a hoarse voice and a wandering eye, is only a little more forbidding then the rest of the gang, which includes a diminutive and sinister Chinaman.

When Joan hears of another survivor, she insists that the men go back for him, all the more so, as she gathers from their drunken talk that the sixth man, Corfedrop, would not be a party to the mischief which she feels is brewing. They stagger out, with fresh ropes, ostensibly to rescue their comrade, but really to put him out of the way. Bill is prepared for murder if necessary—so that he shall not interfere with their evil plot. They come back, having, as they think, murdered Corfedrop, and the act closes in a wild orgy of rum drinking, in which Old Peter bears his share.

The next morning sees the whole gang strangely sobered. The two girls have them eating out of their hands, so to speak. Big bad Bill has become Sweet William now. He and the crew do various household tasks in a thoroughly clumsy and inefficient way, and seem completely cowed by the sharp tongue of the once-so-timid Martha. This docility is assumed to cloak their real purpose, which is to search the house as opportunity offers. Old Peter also has a bad head after his night's debauch, and is worried about his gold. Thinking himself alone, he discloses, unawares, to Joan the secret of the hidden door. She discovers that this leads to a secret passage to the shore below the house, and, terror sharpening her wits, she contrives to rescue and bring into the house the sixth man, whom Bill and the gang believe to be dead. He is indeed wounded and with a broken arm. Corfedrop proves to be of a very different stamp from his companions. The two girls instinctively trust him to foil the conspirators' plans and protect both them and the treasure.

How the senile old Peter gives the secret away, how the villains discover the treasure chest, how they are tricked by Corfedrop into leaving the house, how they re-introduce the Chinaman into the house concealed in the chest, whence he emerges, knife in mouth, to creep upon the unsuspecting Corfedrop; of the interruptions, alarms and excursions that ensue—all this is told in a third act which goes with a rush to the final curtain, leaving the villains foiled, the gold restored, and Joan and the handsome unknown united.

This is a good, bustling play, in which something is always doing, and if Mr. Grant sometimes stretches the long arm of coincidence to the point of dislocation—why be too critical when there is beauty to be rescued and villains to be foiled? In a thoroughly competent cast, high honours must be awarded to J. Sebastian Smith for his clever and consistent study of the headstrong but senile sea-captain. His impersonation was excellent throughout, and he was responsible, moreover, for a good deal of the humour of the play. Miss Olwen Roose made an attractive figure as the distressed damsel, and her beautiful voice made every word a pleasure to listen to. Miss Norah Howard, the serving-maid, was a capital foil, and acted with spirit and energy, scoring most of the laughs of the evening. J. C. Aubrey as Bill was the ideal pirate—complete with dagger and strong language. His change from the drunken truculence of the first act to the subdued attitude of the second, when he appeared to be the mildest-mannered man who ever cut a throat, was most amusingly done. Mr. Worrall-Thompson was convincingly sly and hypocritical as Alf. Jones, Messrs. Joseph Meyclere and Lionel Williams were sufficiently villainous to be quite in the picture, and Alec Thompson as Chink was an agile and sinister figure. Mr. Martin Lewis made of Corfedrop, the gentleman-adventurer, a gay and debonair hero. A word of praise must be given to the production, especially to the storm in the opening act. The dresses and costumes were excellent, and the play was very well received.

(*Continued from preceding col.*)

(rehearsal, 12).—Adrienne Peel, Jessie Poole.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Cheerio" (revue).
EDMONTON EMPIRE (rehearsal, 12).—Gertie Gitana in "Nelly Dean."
EXETER HIPPODROME.—Clarkson Rose, Varney and Butt, Olive Fox, Mariajanos, Bryn Gwyn, 4 O'Dellys.
GLASGOW PAVILION.—George Pickett and Co. in "The Barly Bird." Langley and Godfrey, Scot Gibson, Les Seans Trio, Ronald and Kinniburgh, Three Argentas, Scott and Earle.
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Diplomacy."
GT. YARMOUTH HIPPODROME.—"All Vim" revue.
KEIGHLEY HIPPODROME (rehearsal, 12).—Ray's new revue. "Happy."
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Tom Walls presents "Our Liz."
LONDON SHOREDITCH.—Tom Collins and company in "Buying a Pub," The Musical Monarchs, Haig and Escoe, Babs Bartle, Dulcie Hall and company, Melba Quartette, Chas. Stevens, Claire Foster, Lillie Le Main.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"The Barnstormers."
NUNEATON HIPPODROME (rehearsal, 12).—"Winstan Gordon's Star Varieties," Laurance Glen and Steve, The Hengler Bros., Rejane and Betty, Chas. Grantley, The Langleys, Betty Butters and The Boob, The Decunas, Vera Hind.
PENGE EMPIRE (rehearsal, 12).—"Pledges."
READING PALACE THEATRE.—"The Dare-Devil."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Ringle Bros, Jewel and Ring, and pictures.
ST. JAMES CINEMA.—Dorothy Darlington.
TOTTENHAM PALACE (rehearsal, 12).—Gaston, Mildred Roper.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "Hello! Uncle."

Paul Daly.

Paul Daly, who for several years past has been associated with some of the best revue managements, recently concluded a long engagement with Mr. Albert de Courville, and has now been appointed to the professional staff of Messrs. Keith, Prowse and Co., Ltd., the well-known music publishers, of 42-43, Poland Street, Oxford Street, W.1, where he will be pleased to see old friends and new. Mr. Daly, whose long experience as an artist and producer should stand him in good stead, tells us that his firm have some wonderful numbers in their catalogue.

DORRIE DENE

WITH A SENSE OF COMEDY.
This Week—LONDON COLISEUM.
Agents for Variety: REEVES & LAMPORT.

"THE SHEIK OF SHEPHERD'S BUSH,"

Musical Farcical Comedy, by Arthur Shirley, Music by Arthur Wood, Lyrics by Harry Lowther, Produced at the Brixton Theatre on Monday, Nov. 24.

Albert Briggs ..... Martin Adeson
Percy Pomeroy ..... Roy Futvoye
Cuthbert Canham ..... Roy Ettwell
Simeon Sutton ..... James Stephens
Joseph Gorble ..... Robert Needham
Lotta Tosh ..... Dorothy Vernon
Lucy Briggs ..... Ena Robin
Jane Annie Tummerden ..... Clara Barnard
Jasmine ..... Gaby Joyce
The Sheik ..... A Mystery
Tinka Bella ..... Another Mystery

A new musical farcical comedy, entitled "The Sheik of Shepherd's Bush," was presented at Brixton last week by the Charles B. Williams Productions, Ltd. It is by that well-known writer, Arthur Shirley. The story, which has many amusing lines and situations, deals with a commercial traveller who rescues a slave girl from the clutches of an Algerian sheik. He marries the girl and comes to reside in Shepherd's Bush. Some friends, having knowledge of these events, impersonate the villainous Sheik and his band, and come to the travellers' home with the object of recapturing the girl. The play revolves round this impersonation, and one can imagine the fun that results. Mr. Williams has got together a very good cast. Mr. Martin Adeson is the chief fun-maker, and he did very well. He sang a capital song, "What's the Good?" in very clever fashion. Miss Gaby Joyce is excellent as the leading lady, and her song "Persian Rose" was encored. Mr. Robert Needham was very successful as Joseph Gorble, the bogus sheik. He has an excellent baritone voice, and his song "My Dreamland Queen" was very well received. Miss Dorothy Vernon, as Lotta Tosh, an amorous spinster with a weakness for fiction writing, gave a capital portrayal, and Roy Futvoye, Roy Ettwell, James Stephens, and Ena Robin were successful in other parts. The music, by Mr. Arthur Wood, is very catchy and tuneful. The reception was most cordial, and speeches were forthcoming from the author and producer.

THE MAGICIANS' CLUB.

It was quite a gala night on Sunday at the National Hotel with Mr. Horace Goldin in the chair, most of the Co-optimists among the audience, and Mr. Joe Jackson, incognito, also present. There were two presentations, one an illuminated address to Mr. Davy Burnaby from his fellow-magicians—this after Mr. Burnaby, in humorous garb, had "unreleased" several magical secrets, and the other to "Perion," a famous raconteur, who appeared under this name. Mr. Goldin proved himself an excellent chairman and succeeded in extracting collections for the programmes, and also to create a special fund to pay the subscriptions of anyone falling on hard times. Godfrey Clarke and Reg Dean opened the programme, followed by a clever young conjurer, Alec Mander. His patter and tricks were excellent. Herbert Milton's wonderful card tricks, the Rigoletto Brothers' needles and thread trick, "Nah Poo" and "Chief Kinikaink" in various illusions, burlesque and otherwise, were other magical items much appreciated. The Swanson Sisters, Miss Molly Seymour, and Miss Nellie Norway and Miss Hilda Bertram contributed capital musical and singing items, and humour in plenty came from Mr. Gilbert Childs, Mr. Middleton Woods, and Mr. Hector Gordon. "Zomah's" performance was more wonderful than usual because not a word was spoken throughout, while, blindfolded, she described in detail the various things handed to her partner. "The Kayora" Jazz Band contributed various selections, and Mr. Harry Heap, at the piano, did yeoman service.

POPLAR HIPPODROME.

One of the most delightful turns at the Poplar Hippodrome this week is that presented by Miss Marjorie Fulton, aptly described as "The Personality Girl." Miss Fulton in her first item gives excellent impressions of a French, Scotch and Lancashire girl singing a tuneful number, "Oh, La, La," but it is as a concert singer rendering the same melody that Miss Fulton proves herself a first-class artist and a capital mimic, for she has a fine voice. Miss Fulton's second item, "Honolulu Blues," has a haunting refrain and is much enjoyed. A decidedly original act is given by Mr. Harry Gunn, assisted by a clever lady who is unnamed on the programme. The little show, in two cameos, is full of good, rich humour, for Mr. Gunn has an abundance of smart gags, which create much laughter. The acting of both at the finale is well done. Mr. George Lee in his character comedy studies is very true to life, his colonel number, "When 21," being a breezy song with a lilting melody. Mr. Fred Barnes' songs, "That's the Tune," "Jog Along, Jasper," and "Sahara," are enthusiastically received. Mr. Jack Lane, the Yorkshire rustic, has a fine stock of humorous sallies. Sinclaris and Davis are a pair of clever whirlwind dancers, and the London Band, under the direction of Mr. Emlyn Thomas, give some excellent renderings of the most popular melodies of the day.

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PLAYS.

ANDERSON, J. GRANT, REP. CO. — Little Hulton Playhouse, Bolton (season).
ARCHIE.—Dec. 1, King's, Hammersmith.
BACHELOR HUSBANDS.—Dec. 1, Regent, London; 8, New, Cardiff.
BAT, THE.—Dec. 1, Grand, Brighton.
BATTLING BUTLER.—Dec. 1, Empire, Chiswick; 8, Empire, Wood Green.
BAYNTON, HENRY.—Dec. 1, Empire, W. Hartlepool.
BEGGAR'S OPERA (LYRIC).—Dec. 1, Canterbury; Dec. 8, T.R., Bath.
BELLA DONNA.—Dec. 1, Grand, Wolverhampton.
BELLE OF NEW YORK.—Dec. 1, T.R., Blyth; 8, Empire, W. Hartlepool.
BENSON, SIR FRANK.—Dec. 1, County, Bedford; 8, O.H., Northampton.
BETTY.—Dec. 1, Watford.
BLUEBEARD'S EIGHTH WIFE (RED).—Dec. 1, Grand, Southampton.
BRINGING UP FATHER.—Dec. 1, Grand, Oldham.
BRITISH NATIONAL OPERA CO.—Dec. 1 and 8, Grand, Leeds.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK. — Dec. 1, Central Hall, Bolsover.
BUNTY PULLS THE STRINGS (NO. 1).—Dec. 1, King's, Greenock; 8, King's, Dundee.
BUNTY PULLS THE STRINGS (NO. 2).—Dec. 1, Grand, Lancaster; 8, H.M., Carlisle.
CAMPBELL, MRS. PATRICK.—Dec. 1, Royal, Dewsbury.
CARL ROSA OPERA CO.—Dec. 1, O.H., Belfast, and Borough, Stratford.
CAT AND CANARY.—Dec. 1, O.H., Scarborough; 8, Sheffield.
CATHERINE.—Dec. 1, O.H., Leicester.
CHALLENOR, BROMLEY. — Dec. 1, Grand, Blackpool.
CHU CHIN CHOW. — Dec. 1, Hippo., Ilford.
COURTNEY AND STEWART.—Dec. 1, Royal, Cleethorpes.
DAREDEVIL.—Dec. 1, Palace, Hammersmith; 8, Palace, Reading.
DEANE, HAMILTON. — Dec. 1 and 8, P.O.W., Grimsby.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DIPLOMACY.—Dec. 1, P.O.W., Birmingham; 8, Hippo., Golders Green.
DOBELL, W. — Dec. 1, Hanley Hall, Castlerea (4).
DORAN, CHARLES.—Dec. 1, Royal, York.
DOUBLE OR QUIT.—Dec. 1, H.M., Carlisle.
D'OYLY CARTE OPERA CO. — Dec. 1, King's, Glasgow; 8, Lyceum, Edinburgh.
D'OYLY CARTE OPERA CO.—Dec. 1, Grand, Derby; 8, T.R., Hanley.
DUNSTAN, EDWARD.—Dec. 1, Palace, Ebbw Vale; 8, Playhouse, Blackwood.
ELIZA COMES TO STAY. — Dec. 1, H.M., Walsall; 8, T.R., Peterborough.
FAKE, THE.—Dec. 1, T.R., Torquay.
FAKE, THE (DEE CEE TOURS).—Dec. 1, Chelsea Palace.
FATA MORGANA. Dec. 1, Devonshire Park, Eastbourne.
FATAL WEDDING. — Dec. 1, Rotunda, Liverpool.
FRENCH LEAVE.—Dec. 1, Melton Mowbray (3), St. Albans (3); 8, T.R., Norwich.
GABRIELLE.—Dec. 1, T.R., Peterborough.
GIPSY PRINCESS.—Dec. 1, Alhambra, Bradford.
GODWIN HALLETT OPERA CO.—Dec. 1, Arcadia, Colwyn Bay; 8, King's, Newcastle-on-Tyne.
HAS A WIFE THE RIGHT? — Dec. 1, Palace, Attercliff.
HAVOC.—Dec. 1, Royal, Newcastle; 8, Shakespeare, Liverpool.
HELPING HAND.—Dec. 1, Pleasure Gdns., Folkestone; 8, West Pier, Brighton.
HER TEMPORARY HUSBAND.—Dec. 1, Grand, Southampton; 8, Grand, Chatham.
HONOURABLE MR. TAWNISH.—Dec. 1, New, Cambridge; 8, New, Oxford.
IMPERIAL OPERA.—Dec. 1, Palace, Salford; 8, O.H., Harrogate.
IN THE NEXT ROOM.—Dec. 1, T.R., Nottingham.
IT PAYS TO ADVERTISE (WHITE).—Dec. 1, Cheltenham.
IT PAYS TO ADVERTISE (RED).—Dec. 1, Harrogate.
IT PAYS TO ADVERTISE (BLUE). — Dec. 1, New, Oxford.
JOAN ALL ALONE. — Dec. 1, Olympia, Shoreditch; 8, Hippo., Southend.
JEFFERSONS, THE, and THE OPTIMISTS.—Dec. 1, W.G., New Brighton; 8, Regent, London.
KID OF ARIZONA.—Dec. 1, Gaiety, Halifax.
LAST WALTZ.—Dec. 1, Grand, Swansea.
LIE, THE (FRY).—Dec. 1, T.R., Bournemouth; 8, Grand, Southampton.
LILAC TIME.—Dec. 1, Lyceum, Edinburgh; 8, King's, Glasgow.
LILIES OF THE FIELD.—Dec. 8, T.R., Nottingham.
LITTLE MINISTER.—Dec. 1, Wimbledon; 8, T.R., Brighton.
LITTLE NELLIE KELLY.—Dec. 1, Prince's, Bristol.
LOVE MATCH.—Dec. 1, Empire, Nottingham; 8, Alhambra, Bradford.
MACDONA PLAYERS. — Dec. 1, Court, Liverpool; 8, Prince's, Bristol.
MACKEY, CHALMERS.—Dec. 1, Palace, Aberdeen; 8, O.H., Dunfermline.
MADAME POMPADOUR (N.). — Dec. 1, Royal, Chatham.
MADAME POMPADOUR (S.).—Dec. 1, O.H., Northampton.
MAID OF THE MOUNTAINS. — Dec. 1, H.M., Aberdeen; 8, Empire, Sheffield.
MAM'ZELLE KIKI.—Dec. 1, King's, Edinburgh; 8, Empire, Nottingham.
MAN WHO CAME BACK.—Dec. 8, Grand, Putney.
MARLBOROUGHS, THE.—Dec. 1, Royal, Brighton.
MARSH, ALEX.—Dec. 8, P.O.W., Rugby.
MARTIN HARVEY, SIR JOHN.—Dec. 1, Hippo., Golders Green.
MARY, MARY, QUITE CONTRARY.—Dec. 1, Prince's, Manchester.
MAXIM REPERTORY.—Dec. 1 and 8, Palace, Ibstock.
MERRY WIDOW.—Dec. 1, Royal, Blackburn.
MOFFAT, GRAHAM (NO. 1).—Dec. 1, King's, Greenock; 8, King's, Dundee.
MONSIEUR BEAUCAIRE.—Dec. 1, T.R., Huddersfield.
MR. MANHATTAN. — Dec. 1, Empire, Burnley.
MR. TICKLE, M.P.—Dec. 1, Empire, Cardiff.
MRS. DANE'S DEFENCE. — Dec. 1, Gaiety, Hastings.
NELLIE DEAN.—Dec. 1, Hippo., Wolverhampton.
NOTHING BUT THE TRUTH.—Dec. 1, T.R., Bath.
OFFICERS' MESS.—Dec. 1, T.R., Hanley; 8, Southport.
O'MARA OPERA CO.—Dec. 1, Alhambra, Barnsley; 8, T.R., Hyde.
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OUR NELL.—Dec. 1, Empire, Chiswick.
OUTSIDER, THE.—Dec. 8, Artillery, Woolwich.
OUTWARD BOUND.—Dec. 1, T.R., Sheffield; 8, T.R., Huddersfield.
OVER THE HILL.—Dec. 1, Grand, Plymouth; 8, Gorseinon.
OYSTER, THE.—Dec. 1, West Pier, Brighton.
PATRICK CAMPBELL, MRS.—Dec. 1, T.R., Dewsbury; 8, O.H., Leicester.
PEG O' MY HEART.—Dec. 1, Sheffield; 8, O.H., Manchester.
PERI.—Dec. 1, Grand, Hull.
PHYLLIS NEILSON-TERRY.—Dec. 1, Grand, Wolverhampton; 8, T.R., Bournemouth.
PICCADILLY PURITAN.—Dec. 1, Royal, Whitehaven.
PINERO REPERTORY. — Dec. 1, T.R., Plymouth.
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PRINCESS'S OWN.—Dec. 1, Aldershot; 8, Royal, Sheffield.
PRISCILLA AND THE PROFLIGATE.—Dec. 1, Hippo., Ashford; 8, Victoria, Burnley.
QUAKER GIRL.—Dec. 1, Eden, Bishop Auckland.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—Dec. 1 and 8, Court, Warrington.
RETURN OF SHERLOCK HOLMES.—Dec. 1, Brixton.
RIP VAN WINKLE. — Dec. 1, Hippo., Hamilton; 8, Paisley Theatre.
RISING GENERATION.—Dec. 1, Cardiff.
ROBINSON CRUSOE.—Dec. 1, Met., Glasgow.
ROMANCE.—Dec. 1, Shakespeare, Liverpool.
ROTTERS, THE.—Dec. 1, Hippo., Nottingham.
SALLY.—Dec. 1, Met., Bootle.
SALLY IN SOCIETY.—Dec. 1, Alhambra, Shotton.
SHEIK OF SHEPHERD'S BUSH.—Dec. 1, Playhouse, Cardiff.
SIX-CYLINDER LOVE.—Dec. 1, W.G., New Brighton; 8, Alhambra, Glasgow.
SPECKLED BAND.—Dec. 1, T.R., Aston.
STOP FLIRTING.—Dec. 1, Empire, Chatham; 8, Hippo., Manchester.
SUNSHINE SALLY.—Dec. 1, Royal, Stanley.
TERRY, FRED.—Dec. 1, T.R., Brighton.
THREE BIRDS. — Dec. 1, Lyceum, Ipswich; 8, Royal, Great Yarmouth.
TONI.—Dec. 1, Royal, Birmingham.
TONI.—Dec. 1, Artillery, Woolwich.
TONS OF MONEY.—Dec. 1, Hippo., Nuneaton.
UNDER DOG, THE.—Dec. 1, King's, Manchester; 8, Met., Manchester.
UP IN MABEL'S ROOM.—Dec. 1, Hippo., Boscombe.
VENNER AND HARRISON REP.—Dec. 1, Royal, Castleford.
WHITE CARGO.—Dec. 1, Empire, Preston.
WHO'S MY FATHER?—Dec. 1, Alhambra, Glasgow.
WORKING GIRL.—Dec. 1, Empire, Kilburn.

REVUES.

ALL IN FAVOUR.—Dec. 1, Grand, Birmingham; 8, Empire, Finsbury Park.
ALL VIM.—Dec. 1, Palace, Bordesley; 8, Hippo., Yarmouth.
APRIL SHOWERS. — Dec. 1, Grand, Bolton.
BAD BOYS.—Dec. 1, Royal, Oldham.
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CREATIONS.—Dec. 1, Hippo., Hulme.
CREATIONS.—Dec. 1, Crown, Eccles.
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GAY CITY.—Dec. 1, Central, Limerick; 8, O.H., Cork.
GINGER.—Dec. 1, Empire, Kingston; 8, Empire, Cardiff.
GLOBE TROT, THE.—Dec. 1, Birkenhead; 8, Dublin.
GOING SOME.—Dec. 1, Empire, Aberdeen; 8, Royal, Edinburgh.
GOOD TIMES COMING. — Dec. 1, Hippo., Dover; 8, Hippo., Eastbourne.
GRUMBLES.—Dec. 1, Palace, Salisbury; 8, O.H., Coventry.
GUESS THE TITLE.—Dec. 1, Pavilion, Clydebank
HELLO! BILL.—Dec. 1, Hippo., Wrexham; 8, Col., Oldham.
HELLO! UNCLE.—Dec. 1, Palace, Halifax.
HEY PRESTO.—Dec. 1, Empire, Edmonton; 8, Hippo., Richmond.
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IDEAS.—Dec. 1, Holborn; 8, Hammersmith.
IRISH AND PROUD OF IT.—Dec. 1, Empire, Glasgow.
IT'S QUITE ALL RIGHT.—Dec. 1, Playhouse, Blackwood.
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MIRRORS.—Dec. 1, Bristol; 8, Plymouth.
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NOT LIKELY.—Dec. 1, Royal, W. Bromwich.
OCEANS OF JOY.—Dec. 1, Queen's Park, Manchester; 8, Empire, Swindon.
OH! DOLLY.—Dec. 1, Alex., Widnes; 8, Palace, Rawtenstall.
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RENT FREE.—Dec. 8, Huddersfield.
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RODEO GIRL.—Dec. 1, Luton; 8, Stockport.
ROUND THE TOWN.—Dec. 1, Poplar; 8, Hippo., Aldershot.
RUMOURS OF 1924.—Dec. 1, Huddersfield.
SCANDALS OF 1924.—Dec. 1, Stratford; 8, Coventry.
SCOTCH BROTH.—Dec. 1, Hippo., Stockport; 8, Argyle, Birkenhead.
SERVED HOT. — Dec. 1, Granville, Walham Green.
SHAVINGS.—Dec. 1, Hippo., Devonport; 8, Palace, Bath.
SIDE SHOW. — Dec. 1, Palace, Scunthorpe.
SIGN ON.—Dec. 1, T.R., Worthing.
SNACKS.—Dec. 1, Rotunda, Liverpool; 8, Theatre, Altrincham.
SNATCHES.—Dec. 8, T.R., Stratford.
SPARE PARTS.—Dec. 1, Hippo., Coventry.
TALK OF THE TOWN.—Dec. 1, King's, Dundee.
TEN TO ONE ON.—Dec. 1, O.H., Middlesbrough; 8, Hippo., Wigan.
THERE YOU ARE THEN.—Dec. 1, Empire, Edmonton.
TONICS.—Dec 1, Brixton.
TONS OF FUN.—Dec. 1, Empire, Belfast; 8, Olympia, Dublin.
TRIP TO PARIS.—Dec. 1, T.R., Worcester; 8, Col., Cheltenham.
TRIFLES AND TRICKS.—Dec. 1, Tivoli, Aberdeen.
TRUMPS.—Dec. 8, Pavilion, Clydebank.
'ULLO!—Dec. 1, Empire, Birmingham; 8, Hippo., Portsmouth.
UNEMPLOYED.—Dec. 1, Croydon; 8, Palace, Chelsea.
VISIONS.—Dec. 1, Camberwell; 8, Croydon.
WAKE UP.—Dec. 1, Empire, Sunderland; 8, Empire, S. Shields.
WET AND DRY.—Dec. 1, New, Crewe; 8, County, Bedford.
WHAT HO!—Dec. 1, Pavilion, Ayr.
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Rehearsal at 12 noon for—
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WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
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EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Bostock's Circus.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Edward Victor, Fyne & Hurley, Jack Stocks, Les Augustines.

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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
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ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
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Robert Hale and Tom Reynolds to present
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Rehearsal at 12 noon for—
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"Pranks."

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Watford Operatic Society.

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Jackie Coogan in "A Boy of Flanders" (3 days comm. Dec. 8th); "Love Birds and the Mechanic" (3 days comm. Dec. 8th. Buster Keaton in "Day Dreams" (3 days comm. Dec. 11th), etc.

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WEEKLY REPORT.

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We paid a visit to the Bedford last week, and had the pleasure of hearing the fine "Tower of London" band, which, presented by Archie Pitt, topped the bill, and took Bedford patrons by storm. Two Feldman winners were rendered in grand style, the popular duo consisting of "California, Here I Come," and "Maybe." It was an A1 performance.

Charles Bruske and his popular Bedford orchestra also Feldmanised with excellent effect. "Hugo" was the great number, which they rendered delightfully as an overture. The Mayfair Quartette, appearing at the Hippodrome, Woolwich, and the Café de Paris, made a tremendous hit with that bright number, "Oh! Sister, Ain't That Hot?" Audiences were unanimous in agreeing that the versatile quartette had never been heard to better advantage.

Charming Aline King, whose fame in the Queen's Hotel Cabaret is too well-known to need reminders, has proved that she is an expert judge in picking winners. She is accorded a terrific reception for her two Feldman hits, "California, Here I Come," and "Wee oo la la, siv vu play."

Cheery Bert Abbott writes from the Theatre Royal, Wolverhampton, to tell us how successful Feldmanism is in Percy Mavis' "All Vim" revue. "Horsey" is as full of vim as ever, as featured by Griff Hodson, and "Sit by the Window" is a great favourite, sung by dainty Doris Vi Drescott. A furore is created by the excellent rendering of "Go 'Long Mule," worked by Percy Mavis, Nat Roberts, and Griff Hodson.

Denis O'Neil is making his first appearance in London as a single turn at the Alhambra this week. This new type Irish comedian is already an established favourite, and combines comedy with a fine tenor voice, heard to excellent advantage in "It's Only a Step from Killarney to Heaven," and "Mother in Ireland," two leading Feldman ballads.

Wm. Whiteley's White Lily Orchestra, under the direction of Stanley Ketchell, makes its début at Waterford, Ireland, with a full Feldman programme. "I'm Gonna Bring a Watermelon" is to be their big feature number.

Harry Bedells has been booked to play principal boy in "The Babes in the Wood," which will open at Liverpool, and tour the principal towns. He has decided to feature "If I Can't Sing About My Mammy" and "Don't Do Your Courting Round the Gatepost."

Don't forget Feldman's grand "Radioland" selection of popular song successes is on sale to-morrow! It's just the overture for panto.

Francis & Day.

A striking tribute to the value of the firm's "Quick-Study Book of Popular Pantomime Hits," recently issued, is afforded by a letter received on the 28th ult. from the manager of an important circuit, who says: "Many thanks for the 'Quick-Study Pantomime Book,' which is a blessing to producers. Attached you will find a list of your numbers I am featuring." There followed the titles of no fewer than eleven songs selected from the sixteen in the book, which is gratis to those interested in pantomime, and which contains the words and air of "All Day Long," "Chili Bom Bom," "Dreamy Melody," "Hum a Little Tune," "It Ain't Gonna Rain No Mo'," "I'm Just Wild Over Dancing," "I Love You," "June Night (Give Me a June Night, the Moonlight, and You)," "Jog Along, Jasper," "Pottering Along," "Somewhere in the World," "Shall I Have It Bobbed or Shingled?" "When Lights are Low," "Where the Lazy Daisies Grow," "When You Walked Out, Someone Else Walked Right In," and, last, but by no means least, "What'll I Do?"

Elsye Gubbin, the popular leading lady of Gar Kiddies' "Bad Boys" Co., has, at the Royal, Oldham, made a hit, in conjunction with Jack Desmond, with "I Love You." The latter artist purports introducing "Jog Along, Jasper" into the revue. "Jog Along, Jasper" had a big reception at the Poplar Hippodrome on Monday night, Fred Barnes, its original singer, being the vocalist.

"A New Kind of Man (With a New Kind of Love for Me)" has been added to the repertory of May Stevens, who scored an emphatic hit at Bedminster last week with "Oh! Baby!" She is at the Blackburn Palace with both items this week.

Walter Scott, M. D. of A. E. Miles and Alice Maude's "Marguerite," writing from the Empire, Gateshead, says: "'Jog Along, Jasper' is an astounding success." "Hum a Little Tune" and "Where the Lazy Daisies Grow" are going into this revue at once.

Gould and Gordon are heard at their best at the Coliseum, Portsmouth, in "I Love You" and "June Night."

Lawrence Wright Music Co.

New publications: "Uke McGluke Songs for the Uke," "Valse Romantique," "Gimme Blues," "Juggling the Piano," "Gay Birds," "That Soothing Melody," "Italian Rose," "Santa Claus" Blues.

Fred Barnes, at the Hippodrome, Poplar, is repeating the success which he achieved last week at the Holborn Empire with "Sahara." There is no doubt that in this wonderful Eastern song fox-trot of Horatio Nicholls', Fred Barnes is achieving the greatest triumph of his career.

That versatile couple, Bray and McSweeney, following their long and successful run in "Scotch and Polly," and prior to opening in pantomime at the Borough Theatre, Stratford, are this week playing the London Shoreditch, where they are making a big success with "Kentucky, Sure as You're Born," and "I Wonder What's Become of Sally?"

Another successful act at the Empire, Shoreditch, is Sterndale, the violinist, who will be remembered as assisting Miss Ella Shields for some time. He has found immediate success with his new act, and one of his best enjoyed items is the medley of all the "Wright" song hits.

The Dalton Sisters continue their successful career in T. Elder Hearns' "Rumours of 1924" revue, which is this week playing Huddersfield. The special numbers which they are featuring in the show are "Pasadena" and "Shine."

Arthur Jeffreys, in a letter to the Lawrence Wright Co., from the Empire, Middlesbrough, where he is starring in "Cabaret Nights," says that "I Wonder What's Become of Sally?" is an absolute riot for him everywhere, and "Sahara" is proving a wonderful production number in the show. "Golden West" is also another big winner.

Walter Vedale, who is appearing in Percy Mavis' "All Vim" revue, is one of the latest to produce "Sahara," which has proved an immediate success. It is causing a sensation this week at the Palace Theatre, Bordesley, Birmingham.

An interesting note is to hand from Mr. Allchin, who is the musical director of the Temple Café orchestra in Birmingham. He reports that all the "Wright" numbers are exceedingly popular at his place, the big outstanding numbers being "Kentucky, Sure as You're Born," "Dream Daddy," "Sahara," "Nightingale" valse, "Love is Just a Gamble," and "Out of a Million."

Tom Gaydon, who is this week with "Pretty Polly" at the Hippodrome, Southampton, is using "Sahara" and "Golden West"; both these numbers, he says, are terrific successes for him.

Keith Prowse.

At the Hippodrome, Dublin, Daisy Wood is making a big hit with "Oh! Eva!" At the Alhambra, Jack Hylton and his band are featuring "Any Way the Wind Blows." Alec Harland, juvenile lead in "Red Hot" revue, scores with "Why Did I Kiss That Girl?" Ivor Young writes from the Hippodrome, Great Yarmouth: "I am still working 'Bells of the Sea,' and your great sea song has never once failed to get me an encore." Eric Godley, the popular baritone, has just introduced "Pal of My Dreams" into his act, and is meeting with marked success this week at the Hippodrome, Ipswich. Charles Wilmer, the quaint comedian, finds his biggest number "Down On the Farm." At the Pavilion, Ashton, Pat Crosby, a charming soubrette and dancer, is making a special feature of "Any Way the Wind Blows." Teddy and Iris report from Aldershot: "Your number, 'Why Did I Kiss That Girl?' a great success here last night on production." Peggy Thompson, a soprano of exceptional ability, further enhances her reputation with her rendering of "Just for a While" and Jack Thompson's new ballad, "Give Me My Dreams." Charles Waite, the versatile entertainer, gains hearty applause for "Why Did I Kiss That Girl?" and "Oh! Eva!"

"Rock-a-bye, My Baby Blues" is a riot in Manchester, where it is being so successfully sung by Grace Ivell and Vivian Worth.

"Bells of the Sea" is undoubtedly the baritone song for pantomime, and is in great demand. Bernard Gordon writes from Durham: "'Bells of the Sea' is a wonderful song. Many thanks for putting me on to what has turned out the best song I have ever had."

Other songs in great demand include "In the Evening," "Now That I Need You, You're Gone," "Half a Moon," "Teach Me" (duet), "When the Clock Strikes 1, 2, 3," and "I'm a Long, Long Way from Home."

Artists are invited to send 1s. 6d. for a selection of our latest numbers. (Style should be stated.)

Peter Bernard, Ltd.

Last week we asked all who could to come to the Holborn Empire to hear Miss Ethel Levey sing "What Could be Fairer Than That?" with Mr. Peter Bernard answering her from a box. This song proved an outstanding hit at each house for the whole week. This is what Mr. Harry Day says in a letter to Mr. Peter Bernard: "I must compliment you on this song, and feel certain, if it is produced the same as it is being done this week at the Empire, Holborn, it will be one of the biggest ballads of the season. My only fear in using it myself is that it will be in every pantomime, and therefore after February I shall have to take it out." Mr. Peter Bernard, appearing at the Mile End Empire last week, found "Bombay Rose," "Kentuckie Dixie Way," "Mammy," "I Hear You Calling Me," and "Save a Little Sunshine for a Rainy Day" to be very popular with his audiences.

Artists and musical directors are invited to send for particulars of our Subscription Journal. For P.O. 1s. we will send you our latest professional parcel.

Duff, Stewart & Co.

There is a very brisk demand for this firm's ballad numbers for panto, Raymond Loughborough's beautiful song "Ship o' Dream" being in great request. "You Gave Your Heart to Me," by Percy Edgar and Jack Courtnay, is another prime favourite; while "One Golden Hour" and "Pearls of Morning" are winning fresh admirers daily.

Those two taking comedy fox-trot numbers "Havana Band" and "The Handy Man" are also going especially strong, while Terry Sullivan and Ford Bronson's highly amusing number "She Told Me She was Expensive to Know" is being eagerly taken up by comedians.

As evidencing the general popularity of that fine number "The Song of the Bell," it was a special feature among the numbers rendered by that popular soprano Miss Evelyn Braine at Frascati's during the past week and was most enthusiastically encored. In fact, very many concert vocalists are finding this haunting number a most emphatic winner.

Two other numbers associated with great film successes which are having a great vogue are "Down Hollywood Way" and the rollicking ballad "Captain Blood," which seems likely to rival "The Song of the Bell" in general popularity, and which is being most eagerly enquired for by both vocalists and musical directors.

Lareine & Co., Ltd.

From all accounts "The Ogo-Pogo"—already a sensational dance hit—will prove the premier novelty song in the pantomimes this Christmas. Among the producers, &c., who have already decided on this song are Geo. Slater, Fred Fredericks, Geo. Waine, Charlie Rich, Reg. A. Maddox, &c., whilst artists featuring it will include Clay Smith, Sandy Powell, Bert Elmore, the Mihill-Johnson Sisters, Belle Isobel, S. W. Wyndham, and Edith Faulkner, who made a sensational hit at Queen's Hall, W., with this song last week. The firm's other principal successes at the moment are "Back to Colorado," sung, played, and broadcast by Ramon Newton and the Savoy Havana Band; "Get Your Dancing Shoes," an ideal ensemble number for all shows; "Keep Her Away from the Cabaret," Wright, Connelly and Mac's great comedy hit; "You'll Be the One to Be Sorry," sung with immense success by Tucker and Elsie Carlisle; "Sahara Moon" and "Chinee," two great Oriental numbers; and "Enchanted Cottage" is a wonderful ballad for fairy queens. Band parts are ready for all these big successes, and in order to make certain of receiving these in good time, early application is advised.

Dix, Ltd.

The demand for the great Continental rage, "Titina" (which Messrs. Dix have been fortunate in securing the English rights of) is simply phenomenal. The firm is snowed under with applications from bands and singers all over the country who want to feature this wonderful number. To mention only a few who are scoring a huge hit with "Titina" are: Alba Tiberio, at the Alhambra; Malvina (her special tab number at the Coliseum); Stella Maris, in the Criterion; Jack Hilton, at the Piccadilly Hotel; Alfreda, at the Princes Hotel; the Savoy Havanas and Orpheans, at the Savoy Hotel; the Selma Four; the Olympia Dance Band, conducted by Jack Howard; Brayton's Dance Orchestra, Barclay Hotel Dance Band, all Lyons' cafés and restaurants, &c. "Titina" has also been secured for most of the important pantomimes all over the country.

This firm have a wonderful catalogue of pantomime hits this season. A wonderful principal boy ballad which Miss Lillian Burgiss is featuring with terrific success is "The Day I First Met You"; "I'm Singing My Way Round the World," a bright principal boy chorus number, which Bond Rowell and Scott Sanders are scoring a huge success with; "There Are No Flies On Auntie," the greatest dame song ever published; "Lavender Lane," the charming production number from the "Odd Spot" revue; "Oh! Daddy!" a great principal girl number, also from the "Odd Spot" revue.

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

Mr. A. P. Hoare, of Willesden, reports that his popular dance orchestra played "Maybe" and "On the Blue Lagoon" at the World's Dancing Championship at Princes Galleries, and were accorded "tremendous applause."

The enormous popularity of "After the Storm" continues unabated. Mr. Leonard Coombs, the well-known musical director and pianist, says that without exaggeration this Feldman number is "the hit of the season." He played it with a band of fifteen in the King's Hall, Holborn Restaurant, recently, with special lighting effects, and there were three encores, only time preventing more. Mr. Coombs always includes "After the Storm" in every dance programme, with the same happy results.

"California, Here I Come" was rendered with great success by Miss Jessie Wildon's Ladies' Margate Jetty Orchestra at a recent National Sunday League concert, at Islington Empire. The audience were delighted with this popular Feldman number, played with real artistry by Miss Wildon's talented orchestra.

Mr. Jack Crouch, writing from South Shields, tells us that Feldman numbers are very popular there. He mentions among the red-hot favourites "California, Here I Come," "Maybe She'll Write Me," and "From One Till Two." "After the Storm" has just come to the fore, and its success has been instantaneous.

Mr. J. W. Gleghorn, musical director of the Palace Theatre, Plymouth, reports that Feldman numbers provide the intermissions every week at this popular hall. "After the Storm" was the big favourite last week, rendered in fine style by Mr. Gleghorn and his orchestra.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Old Ebor's Dignified Fair—The Truth about "Outsiders"—Showmen and Religion—Novel Attractions for Edinburgh's Carnival-Fair—A "Nice Little Game" Unmasked—The Parrot Answered.

It would be difficult to picture a more effective or romantic setting for a big fair than that provided by York, with its stately architecture, ecclesiastical dignity, and old-fashioned charm. In a sense, the City of Old Ebor might seem infinitely superior and vastly indifferent also to such commonplace happenings as fairs, with their attendant unseemly revelry and—shall I say?—plebeian foolery; but, even as some traditions are more elastic than others, so history has shown that the glamour and glitter of the fairground and the arresting charm of the merry-go-round so surely captures popular fancy that its spell will yet be found to work in an environment of austerity.

Not that I would allege undue austerity against the populace of York as a whole, or suggest that the life of its inhabitants is made up of unrelieved gloom, for York can be, and often is, a right cheery pleasance, wherein so unimpressionable a mortal as the writer has, ere this, contrived to pass many a dreamy day and more than one nearly naughty night; and so, for all its ultra-refinement and stately environment, the venerable fair that hath been holden at York hard upon the heels of Martinmas, from time immemorial, and which traces its foundation, as does many another fair, to "Corpus Christi," continues to bloom and to flourish as it has done since its inception, and is likely to do for ever and aye.

Just how many of the city's eighty-four thousand and fifty-two citizens and citizenesses lent their patronage to this year's fair I am unable to say with any degree of certainty, but the crowds which thronged Parliament-street would have made counting a difficulty, and the intricate philosophy of mathematics was never my forte. Youth and age, however, mingled freely in their admiration and enjoyment of the many and varied shows and riding machines, and at whiles I seemed to suspect that the good Eborians were all there, their ages ranging from childhood to second childhood. Mayhap there was not quite as much "stuff" there, to employ the showman's jargon, as has been seen at former fairs, but, however this may be, the attendance of showpeople was certainly such as to constitute a really good fair. Most of the Hull contingent were in evidence, with others who had ridden from Ripon, meandered from Malton, progressed from Pontefract, or peregrinated from Pickering and Pocklington.

The general dissatisfaction of the tenants at having to "pull down" and "clear off" on the Friday night to make way for the Saturday market shows no sign of abating, and it is certainly rough luck from the point of view of the showman, whose life is by no means "all the beer and skittles" it is invariably depicted as, and whose financial saving grace is generally to be found on the Saturday.

One of these fine days matters may be remedied, and in the case of York such remedy would seem to lie in the transference of the fair to a fresh site that would not conflict with the interests of the Saturday market traders, but for the nonce, those who attend York Fair must console themselves with the knowledge that the Wednesday is covered by the fair, and that this is the city's early closing day. Unhappily, as my show friends will tell me, early closing days in mid-week are rarely pay-days, and my own sordid experience has taught me that ghosts are, for the most part, reluctant to commence their perambulations earlier or oftener than Fridays or Saturdays.

I had heard that York is regularly attended by numbers of show folk who are non-members of the Showmen's Guild, and who are accordingly labelled, a shade unreasonably, by that organisation as "outsiders," and in certain cases, quite unjustly, as "undesirables." I had occasion to keep my eyes very wide open at York in the endeavour to discover to what extent, if any, these strictures on the Guild's part were justified, and the result has shown me that about the only offence of these "outsider" tenants at York Fair is that they are non-members of the Guild. Some were bona-fide gipsies, but there is no reproach for that, for I know from experience that real Romany and real honesty usually walk hand in hand; but all were straight, above board, and fair dealing show people, in whose activities I failed to discern the least trace of trickery, and, what is more to the point, not the slightest inclination to bolster up legitimate appeals for patronage with unduly picturesque or fanciful "frillings." Careful enquiries, too, indicated that of such "outsiders" some fifty per cent. were so because they had applied for and had been refused admission to Guild membership, while the case of the remainder was in effect that they neither needed nor desired to become members of the Guild, and that they felt that they were able to quite successfully conduct their individual business as showmen without the assistance of that body.

The fair produced some animated scenes, coupled with a wealth of good fun. In Parliament-street, Bootham, High and Low Petergate, Gillygate, Micklegate, Monkgate, Goodramgate, Foss Gate, Walmgate, and other quaint thoroughfares the gaiety waxed as energetically as the weather and the instinctive restraint of the inhabitants would permit, and if the voice of the showman was a trifle less raucous than that to which we have grown accustomed, one would hardly expect otherwise having regard to the proximity of the hallowed Minster—our immensely impressive national treasure house of stained glass and of battle-scarred regimental banners.

I have heard it argued that your showman is an irreligious fellow. I know otherwise, and that beneath his weather-beaten, sometimes rugged exterior, there beats a true heart in a breast that is devoid of none of the finer feelings with which the casual observer is often too reluctant to credit him. The other day at York I wandered into the classic Minster to pay silent homage before the tomb of a fallen comrade of my soldiering days, whose name among all too many more is enshrined within the Cathedral beneath a draping of regimental colours that tell their own glorious tale.

Kneeling in a pew in one of the side aisles while the mellow organ pealed softly forth the notes of an exquisite voluntary was a group of seven young men from the fair—of the sturdy, rough-and-ready type that you, maybe, who only see them while they shout "'ere y'are—seven for threepence or sixpence!" with a cocoanut sheet or dart stall for background, can be forgiven for not expecting to find in an attitude of kneeling reverence in God's House. Little, indeed, does the average fair-goer know or understand of the inner lives of the outwardly "rough diamonds" who cater for his entertainment. But "The Caravanner" knows them, and the extent of that knowledge is only measured by the depth of his admiration for the hidden fastnesses of character and the unobtrusive beauty of the simple lives that are led by that community whose existence is spent in continual travel and in an unchanging round of honest, hard work. What, think you, was the impulse that guided those seven young fellows into York's cathedral—the impulse that guides so many of their calling and type into churches and chapels wherever the fair is held throughout the land? Was it that they might conceive the notion of settling the "milky nuts" a trifle more securely into their stands—that the public might knock down fewer for their pence; or because it is the showman's code that he keep faith with men and honour with women? There I left them. That which they had to say was not for my ears. Perhaps it was a fallen comrade—perhaps—but whenever I stand upon a fair ground I know that not alone from York Minster has the grace of God been carried forth to enrich the life of the caravan and to illumine the commerce of the "gaff."

Sweets for the sweet. And it was not a little comical to notice groups of bonny Yorkshire lasses from Rowntree's celebrated chocolate and cocoa factories enjoying the proverbial "busman's holiday" by purchasing sweets at the fair. There, too, was the military element in resplendent force, from monocled "Brasshat" to Woodbined "Tommy." The busy everyday routine of headquarters, Northern Command, lent a picturesque touch to the fair, with here a troop of Cavalry, there a section of a battery of Artillery, and anon uniformed details of divers units, adorning the bridges and main thoroughfares with a pageantry that the Briton loves so well.

A wonderful show is promised for the forthcoming Christmas Circus and Carnival in the Waverley Market, Edinburgh, where that prince of showmen, Mr. F. A. Lumley, has gathered together an imposing array of talent.

The many clever stage acts will include the Mons. Darius Troupe of performing lions, direct from the Continent; The O'Dellys Troupe of comedy acrobats and jugglers; The Two Ernests, greatest bounding marvels of the age; Les Seans Trio of comedy gymnasts; Those Kids, in equilibristic feats of strength and ability; Lieut. Chard's Troupe of educated dogs; E. Edwards' wonderful performing pony and dog, "Prince"; Astor and Astoria, the essence of nonsense and the Obedient Clubs; and Samson, in wonderful feats of strength, &c.

The side shows will include, among other novelties, The Electrical Wizard; Sakontala, the snake queen, with her collection of pythons, boa constrictors, Anacondas, and other specimens; Lot's Wife, an illusion; Viola, the indescribable woman; Prince Zulamkah and his Ashanti village; Jan Van Albert, the giant, and Sepetoni, the Swiss dwarf; and The Witches of Wembley; while the miscellaneous attractions will comprise the caterpillar riding machine, for the first time in Scotland, Wilmot's galloping horses, skee-ball bowling alleys, beetles game, Felix keeps on scooting, motor steering game, stop the clock game, catch-who-can, Wembley beauties, fishing pond, horse race table, Marathon race, ring-a-bottle, clock ball, cardo darts game, garage the tank, pot-'em game, falling out of bed, pick-a-ball game, Rodeo race, cinema stars, aero skill, rolo tables, Uncle Tom's game, miniature striker, billiards and skittles, Boulo tables game, Paddy's pig, trap the mouse, Bunty pulls the strings, waltzing imps, and very many others.

A popular feature of this carnival, upon which Mr. Lumley is to be complimented, is the special engagement of Bandmaster Wm. Ure and the Wallsend Imperial Military Band, winners of the recent Crystal Palace Military Band Championship.

Guildford Fair, held in fine weather, proved a strong attraction with the inhabitants of the many villages in the immediate vicinity of the Surrey County Town, and business from the show standpoint was unexpectedly good. The principal features presented were Matthews' gallopers, Messrs. A. Whittle & Sons' horses and other amusements, and Hammond's roundabouts. Mrs. Baker's novelty exhibition, Price's "dope" show, Andrew Purchase's big novelty shows, in addition to a host of side games, swings, and shooting galleries.

I have received a number of complaints concerning the curious business methods of certain traders who aim at supplying the showman's needs, and a timely word of warning on the subject may save some of my showman readers a certain amount of heart-burning and vain regrets.

Cases have lately been brought to my notice where traders have offered goods for sale or advertised them for sale retail for the benefit of the show community at a figure lower than that at which the same goods were purchased wholesale. In one or two instances, it appears that the advertised goods were actually purchased from competing houses at retail prices and advertised for sale at lower prices than those advertised by the vendors for the identical goods. Such methods may or may not stand for legitimate business, but to say the least, they are doubtful in the extreme, and "The Era" will keep a very watchful eye upon any and every attempt to exploit this pretty little game at the possible expense of unwary showmen.

"The Era" will always be happy to give impartial advice regarding the purchase of showmen's requisites, and where any doubt exists in the mind of a potential buyer, a telephone enquiry or postcard will always bring the names and addresses of suitable firms whose bona-fides are above suspicion, and whom "The Caravanner" is able to recommend with the fullest confidence.

Our comical friend, "Simon's Parrot," wants to know "if the showmen's song has a hidden meaning in 'There'll Come a Time Some Day.'" The answer is in the affirmative, and I would add that that time is not far distant.

The majority of showland's lads and lassies have now settled down in their winter quarters in various parts of the kingdom. In our next issue I will briefly review the prospects of some of these winter fairs on permanent sites. Meanwhile, I hope it keeps fine for them, and sincerely wish them all they wish themselves.

Forthcoming Fixtures.

BATHGATE FAIR, GLASGOW.—Dec. 3.
WELLS FAIR, SOMERSET.—Dec. 3.
YORKSHIRE STALLHOLDERS, LEEDS.—Dec. 4.
COLEFORD FAIR, GLOUCESTER.—Dec. 6.
EMPIRE RINK, BIRMINGHAM.—Dec. 6.
CHIPPING NORTON, OXON.—Dec. 6.
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CRANBORNE FAIR, DORSET.—Dec. 6.
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O'BRIEN'S FAIR, HACKNEY.—Dec. 12.
WAVERLEY MARKET, EDINBURGH.—Dec. 15.
SHOWMEN'S FELLOWSHIP, MANCHESTER.—Dec. 16.
CIRCUS AND CHRISTMAS FAIR, OLYMPIA.—Dec. 18.
TRAFFORD-ROAD, SALFORD.—Dec. 19.
GARRISON FIELD, SUNDERLAND.—Dec. 19.
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CALIFORNIA, HERE I COME
SAY IT WITH A UKULELE
A SMILE WILL GO A LONG, LONG WAY
FROM ONE TILL TWO
YOU'RE IN LOVE WITH EV'RYONE
PUT AWAY A LITTLE RAY OF SUNSHINE
GO 'LONG MULE
IF I CAN'T SING ABOUT MY MAMMY
TURNED UP
SERGEANT PERCY

I LOVE KIDS
NOT HERE, NOT THERE
WEST OF THE GREAT DIVIDE
I'M GONNA BRING A WATERMELON

IN LOVE WITH LOVE
MAYBE, SHE'LL WRITE ME
CALL ME AND I'LL COME TO YOU
WHEN WILL THE SUN SHINE FOR ME?

DOES THE SPEARMINT LOSE ITS FLAVOUR?
DON'T DO YOUR COURTING ROUND THE GATEPOST!

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FOOTLIGHT FLASHES.

THE PANTO. MONTH!

In case you've forgotten to tear off your calendar sheet, may we remind you that this is *the* month? Two very important days are almost upon us, and it is hard to say which of the two is being looked forward to most—the 25th or the 26th. Perhaps we can call it a draw! With the excitement of Christmas Day over, public and artists alike will be on tenterhooks until the theatre doors are thrown open on Boxing Day—and King Pantomime actually ascends the throne, healthier and happier than ever. November has been a terrifically busy month for everybody concerned with panto., and almost any day in the House of Hits you could count as many household names among the visitors, in one day, as would pretty near fill Covent Garden Opera House on Variety Ball night!

"RADIOLAND."

Get it for Panto.!

Twelve of the most popular song successes of 1924 are included in Feldman's grand "RADIOLAND" selection, published to-morrow (Dec. 4th), at 6d. Every year the Feldman selection has been a real boon to musical directors, and in "Radioland" they will find one of the best it has ever been our pleasure to publish, and one of the finest panto. overtures obtainable. Mr. R. S. Stoddon has contrived to excel his previous achievements in the arranging of this sparkling selection, which is composed of those great winners, "Say it with a Ukulele," "Nellie Kelly," "Turned Up," "A Smile will go a Long, Long Way," "California, Here I Come," "Horsey," "Does the Spearmint Lose its Flavour?" "When will the Sun Shine for Me?" "Maybe," "From One till Two," "Delaware," and "Put Away a Little Ray of Sunshine." Full orchestra parts are obtainable at 5s. and small orchestra at 4s. "Radioland" is just the ear-haunting catchy selection that the public is waiting for. Panto. won't be complete without it!

THEY'VE GOT THE BEST!

These visitors were engaged in the task of selecting their panto. winners and, thanks to the fact that every Feldman number is a certain winner, their task was not only an easy one, but a sheer delight. Readers of this page—and this means every reader of "The Era"—have seen the Feldman list of panto. hits growing steadily week by week, until, with the eleventh-hour addition of "Sergeant Percy," twenty of the finest song hits ever published stood revealed to the profession, many of whom are saying, "How do they do it?" The main thing is that it *is* done, and even up to the time of writing there is no diminution in the demand for these smashing numbers. Still they come in crowds to the home of winners, and in every corner of the British Isles the banners of Feldmanism will be unfurled on Boxing Day!

GOING ONE BETTER.

Jack Gillam, who truthfully describes himself as "the emblem of comicality," tells us that he has quite decided to feature "I Love Kids" in pantomime. The fortunate show in question is United Productions' "Dick Whittington," which will be produced on Boxing Day at the Court Theatre, Wigan, followed by a tour of the principal towns. Mr. Gillam expresses the hope that his new number will be as big a success as was his Feldman winner last year—"The Bloke That Wrote 'The Sheik'"—and we'll tell the world that "I Love Kids" will go one—even two—better! "Rudolph Valentino" goes into the same show as a duet number.

FOOTLIGHT FLASHES.

A TRUMP CARD.

Duncan Villiers, of the popular duo, Davis and Villiers, has secured a trump card for his panto. season in the form of "Monavanna," Feldman's lilting song fox-trot. Recently he has featured that fine ballad, "The Rover," and tells us that it went splendidly. He was delighted with its reception. We can just imagine how fine "The Rover" must have sounded in the hands of this versatile bass-baritone.

RE-BOOKED.

Jack Hill, the clever light comedian and dancer, has just concluded his engagement as juvenile lead with C. Victor Rosini's Musical Comedy Co., and has been rebooked for pantomime and next year's tour. We are glad to hear this, and are also glad to learn that Mr. Hill has made a wonderful hit with "California, Here I Come" and "Daddy's Wonderful Pal," two leading Feldman winners. He will Feldmanise strongly in panto.

A TREAT IN STORE.

Miss Vic. Loving's great success with Feldman's 1923 panto. winners is still fresh in our memories, but with her latest batch of hits we hope to hear of still greater achievements. Miss Loving, who is the presiding genius over that bright cabaret constellation, "Peter Piper's Palladiums," is producing "Babes In the Wood" this season.

THE DIXIE MINSTRELS.

Mirth, melody and harmony are delivered in a pleasing melange by the popular Dixie Minstrels, presented by Alf. E. Dodds. Mr. G. W. Foster, the Minstrels' genial musical director, reports that "California, Here I Come" and "Delaware" are the two big Feldman hits being featured in the show at present. "More" and "Go 'Long Mule" will be the next winners to go in. The Dixie Minstrels are booked for a five weeks' season at the Tivoli, Dublin, and Feldmanism is an indispensable feature of their programmes.

YOUR GIFT!

This is just about the time when you've got to think about giving your friends a Christmas gift—something to remind them of you all through 1925. And right here the panto. artiste has a great opportunity to give his or her friends of the great British public a genuine treat, the memory of which will be treasured by them right up to the next panto. season!

In a few weeks **your friends** *of the public will be flocking to see and hear you in pantomime, and they will be expecting you to shine more brilliantly than ever. If you select your song hits from the House of Feldman NOW, you will be giving them the very best Christmas gift imaginable, in the form of bright, lilting,* **unforgettable** *numbers. No time remains for hesitation—you've only got* **one** *opportunity this side of the New Year—seize it now!*

A SPLENDID BAND.

We had the pleasure of hearing the popular London Band, from the London Hippodrome, at Camberwell Palace last week, and a wonderful hit they made, too, under the capable direction of Emlyn Thomas. Like all the leading orchestras, the London Band made a big feature of four leading Feldman hits in "After the Storm," "Horsey," "Say It While Dancing," and "Gigolette." We'll tell the world that there was terrific applause at the conclusion of each number! But then, these first-class bands know where to find winners.

Feldman's Panto. Overture, "RADIOLAND," Ready To-morrow!

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